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AN ESSAY
ON
RHYMING LATIN VERSE.

MULTA RENASCENTUR QUÆ JAM CECIDERE.

AN ESSAY
ON THE
ORIGIN, PROGRESS, AND DECLINE
OF
RHYMING LATIN VERSE;
WITH MANY SPECIMENS.

BY
SIR ALEXANDER CROKE, D.C.L. AND F.A.S.

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AN ESSAY
ON
THE HISTORY
OF
RHYMING LATIN VERSE.

THE peculiar beauties of poetry are addressed to the ear, as well as to the mind; they comprehend both sound and sense. Though sublime sentiments, picturesque descriptions, strong and metaphorical language, may indeed be the more important features, they are not sufficient to constitute a poem, without the harmony of numbers. Rhyme, likewise an ornament derived from sound only, has been introduced into the poetry of various countries. A practice which has delighted so many polished as well as simple nations, can scarcely be considered as childish or barbarous, and must be referable to some general principles of gratification. The recurrence of similar sounds at stated periods is pleasing to the ear. In music, the return to the key note at measured intervals is one of the principal sources of an

agreeable melody ; and no compositions are more generally pleasing, than when there is a repetition of the same passages, either in the same identical form, or varied according to the rules of art. In some kinds of poetry, the ballad for instance, the regular return of the same words, in the shape of a refrain, burden, or chorus, is always popular, and generally pleasing—

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Sounds which we have heard before seem to be old acquaintances : we feel at home and at ease with them ; and whatever attractions there may be in novelty, there is certainly a charm in seeing or hearing what we have been accustomed to see or hear. From some such principles may be explained the origin and the effect of rhyme, which is the return, with some variations, of the same sound, and is perhaps the most universal of all the peculiarities of poetry.

Upon the first introduction of rhyme amongst unpolished nations, accustomed only to the rudest poetry, they would be easily satisfied with the most imperfect and casual coincidences of sound. In the earliest specimens we accordingly find rhyme in the most irregular forms : in some cases scarcely perceptible, in others the endless repetition of the same

individual sounds. Neither was it confined to the end, or the pauses of the lines. The return of the same syllable, or even the same letter, in various parts of the verse, produced the species of rhyme called alliteration. In the progress of improvement the public taste grew more correct and fastidious. The more complex, or less perfect forms, subsided into simple rhyme. In that it became necessary that the beginnings of rhyming syllables should be different, whilst the sound at the close should be the same. An additional pleasure was produced by this union of similarity with dissimilarity. We are gratified by the perception of two things which agree in some respects, yet differ in others. To perceive the discrimination is an act of the judgement, and every exercise of the powers of the mind is a source of pleasure.

In this its most perfect state, rhyme has become the greatest external characteristic of poetry in all the most refined nations of modern Europe. Attempts indeed have been made, first, I believe, by the Italians, and afterwards by some of the greatest English poets, to discard rhyme altogether. That it is a great impediment to the poet there can be no doubt, and that it may be dispensed with is demonstrated by the noble works of Milton, Thomson, and Young. Perhaps it is of too trifling a nature to

harmonize with the feelings in sublime subjects, and in the grand style of poetry. But in the less elevated compositions it is undoubtedly pleasing. It is of use in distinguishing between prose and verse, in marking the termination of the lines, and in assisting the memory. It adds point and ridicule to subjects of gaiety, wit, and humour; beauty and tenderness to sonnets of love; and it gives grace and value to elegant trifles. In hymns and other pieces, both sacred and profane, which are set to music, it is almost indispensable. To didactic poems, like that which occasions the present inquiry, it is peculiarly applicable¹. Their subjects are not naturally poetical, and they require every embellishment to raise them above prose. Rhyme gives life and spirit to the precepts, and impresses them on the memory. It contributes to that proverbial conciseness in which instruction is best communicated, and the couplet is the most appropriate form in which it can be conveyed.

Rhyme then being so natural and pleasing an adjunct to verse, it is not extraordinary that it should be found to have been in use, more or less, amongst almost all the nations in the world.

It prevailed in the EAST from the remotest anti-

¹ This essay was originally intended as part of an introduction to the Schola Salerni.

quity. It sometimes occurs in the poetical books of the Old Testament. In a simple language, where the inflexions were few, they would often return, and constitute rhymes; but whether this was owing to chance or design, is a question which has been disputed by learned men, but is immaterial to the present inquiry, since the fact itself is indisputable¹. It was afterwards employed by the rabbinical poets in all its various modes².

The poetry of that extraordinary language, the Sanscrit, besides the harmony of regular feet, similar to those of the Greeks, was usually embellished by rhymes, in couplets and other forms³. And they are found likewise in the languages of the nations bordering upon India, which are of the Sanscrit family⁴.

¹ Rhythmus curatus non aliter fuit, quam qui sua sponte prodiret—quod non raro etiam Davidi imprimis accidisse animadvertimus. Buxtorf. Thes. Gram. p. 629. Quod ad eorum attingit sententiam, qui Hebraici carminis *artificium* in ὁμοιοτέλει-τοις unice ponunt—eam, quanquam multos habuerit fautores, et eruditos propugnatores,—multo tamen esse arbitror omnium vanissimam. Lowth, Met. Har. Confutatio. Jones, Poes. Asiat. Com. p. 72. ² Buxtorf, As Aben Ezra, Kimhi, etc.

³ Colebrooke's masterly Dissertation on Sanscrit Poetry. Asiatic Researches, vol. x.

⁴ Dr. Leyden on the Indo-Chinese Languages. Ibid. vol. xi.

It appears in the oldest Chinese poetry. The Shee is an ancient collection of above three hundred odes, of various dates, the earliest written one thousand three hundred years before Christ, and the others during the following period of seven hundred years. The greater part of them is in rhyming stanzas: the modern Chinese verses abound in rhyme to a degree of nausea⁵.

In a specimen of the Zend, or old Persian, given by sir William Jones, every sentence rhymes⁶. It was in use amongst the Arabians from the earliest times. Schultens has printed a poem written by Amrou, the last of the race of Jorham, princes of Mecca near the time of Solomon, lamenting their expulsion from that kingdom. He has published another poem written seven hundred years before Mohammed, and others very ancient, mostly in rhyme⁷. The Moallakat, or poems suspended in the temple at Mecca, have the same addition; and one identical rhyme is sometimes continued through the whole poem. The subsequent Arabic poetry, the modern Persian, the Turkish, Tartarian, and perhaps all the other oriental languages, have fol-

⁵ Marshman's Chinese Grammar, Serimpore, 1814.

⁶ Asiat. Res. vol. i. p. 45.

⁷ Schultens, Monumenta Vetustioris Arabiæ, Leip. 1740.

lowed these examples⁸. And the works of the many fine native poets of Russia prove that it is equally known in the Slavonic dialects⁹.

The principal WESTERN nations may be divided into two branches, the Celtic and the Gothic. The first comprehends the Irish, the Welsh, the Gaelic, and some other less extensive dialects. The latter, the Scandinavian, the Teutonic, and the Anglo-Saxon.

Rhyme was common to all the *Celts*. The *Irish* seems to be the purest of these dialects. A sort of learning prevailed early in that island. The language was cultivated, refined, and committed to writing before either the Welsh or the Erse. Hence their compositions are more ancient, and less barbarous than the others. As a proof of their attachment to poetry, Saint Patrick is said to have destroyed three hundred volumes of their bards¹⁰. Rhyme is found in the earliest specimens. O'Halloran has quoted a poem of the fourth century. There is a hymn in honor of Saint Patrick, written

⁸ See Jones, *Poeseos Asiat. Comm.* Asiatic Researches, etc. etc.

⁹ Vaters, *Russiches Leyrbuch*. Leips. 1815. Bowring's Russian Anthology.

¹⁰ Warton, *Hist. Eng. Poetry*, dissert. I. p. xlvi.

in the sixth century by an Irish bishop, in quatrains, of which the second and fourth lines, and sometimes the first and third, rhyme together; and there are others of great antiquity¹¹. About the middle of the ninth century, alliteration was introduced, and much used by the Irish poets¹².

In the *British* language it seems to be coeval with poetry itself, and is applied in a great variety of modes. An oracle respecting the *fatal stone*, which was said to have been originally in Ireland, was removed to Scotland, and is now in Westminster abbey, consists of four lines, of which the two first and the two last rhyme to each other, and are supposed to be of druidical origin¹³. Some of the celebrated triads upon the tombs of the warriors are thought to be of the third century, and show the practice to have been then fully established. Taliessin and Aneurin, who flourished in the fifth and sixth centuries, are both rhyming poets¹⁴. Alliteration was seldom in-

¹¹ Hymnus, seu Prima Vita Sancti Patricii Hiberniæ Apostoli, S. Fieco, Episcopo Sleptensi, authore.

¹² See Vallancey's Grammar of the Ibero-Celtic, 1773. O'Molloy, Walker, etc.

¹³ Borlase's Cornwall, vol. i. p. 175.

¹⁴ Joh. David. Rhæsi, (Rhys,) Cambro-Britannicæ Institutiones, London, 1592. Johns's Bardic Museum, 2 vols. London, 1794. 1802.

introduced by the earlier bards, but it gradually became more common, and at length was carried to great excess. In the fourteenth century the application of rhyme was inordinately multiplied. In one poem, forty-six lines have all one terminal rhyme, and there are no less than seventy in a distich of only twelve words¹⁵.

In the *Gaelic* or *Erse* dialect it does not occur so early. In the most ancient poems which I have met with, it is found only occasionally, as in Steward's Collection of the Highland Bards.

The *Gothic* dialects afford specimens of poetry in its first rude origin and gradual improvement. Their metre at first was not composed of regular feet, but of a certain length and irregular cadence of the lines. Poetry was probably suggested from singing to a musical instrument. Any lines which could be made to correspond to the time, rough and inharmonious perhaps in itself, would be adapted to that object. If a line was a little too long or too short, if the cadence did not quite suit the music, the performer remedied the imperfection by his mode of singing. In short, it was measured prose, which at length was perfected into a more regular metre, and other ornaments were farther added.

¹⁵ Conybeare's Illustration of Anglo-Saxon Poetry, p. lxiii.

Amongst the kindred *Gothic* tribes, an uniformity of versification prevailed, in the Scandinavian, the Teutonic, and the Anglo-Saxon dialects, since they all proceeded originally from the same source. As rhyme was the early peculiarity of Celtic poetry, and alliteration a subsequent ornament; on the contrary, alliteration was the most ancient characteristic of Gothic poetry, and rhyme was introduced in later times. According to the received traditions, with their mythology their poetry was transplanted into Scandinavia, by the celebrated Odin, from eastern regions. In that country it was cultivated with the greatest enthusiasm; the bards or scalds, the polishers of language, were held to be inspired with a divine spirit, and great magical powers were attributed to their lofty verse, the mysterious Runes—

Carmina vel cœlo possunt deducere lunam.

In their construction, in the earliest times, the metres and the alliterations were very plain and simple. But fancied improvements began to be introduced before the ninth century; and by the eleventh, from gradual refinements, their poems were composed with infinite art and labour; rhyme was introduced, and, with alliteration, was varied and involved at last in interminable intricacy. No less than three hundred different forms of verse have been enumerated, in

which there was an endless repetition of the same sounds, disposed and interlaced according to fixed rules¹⁶. The sublime poetry of the Edda was only committed to writing by Sæmund, as late as the year 1057, but it was composed from ancient traditions, and much of it was of an indefinite antiquity, and existed before the ninth century. Rhyme is only to be met with in it occasionally¹⁷. In the ode called his Ransom, written by Egill, an Islandic scald, in the time of king Athelstan, who reigned early in the tenth century, the rhymes are continued and very accurate¹⁸. Olaus Wormius has given only one specimen of rhymed verse, from a poem on the names and powers of the Runic letters, of which he has neither mentioned the age, or translated it; and which would not, therefore, be very interesting to the reader¹⁹.

With respect to the *Teutonic* nations, the oldest poem in rhyme, of which the date is clearly ascertained, is the evangelical history, written by Otfrid,

¹⁶ Olaus Wormius. *Litteratura Runica*.

¹⁷ Edda Sæmundi, Haniæ, 1787, 2 vols. in 4to.

¹⁸ Hickes's *Thesaurus*. Bishop Percy's five pieces of Runic poetry.

¹⁹ Snorro Sturleson, who published another Edda, a century later than Sæmund, wrote a book entitled *Hattalykli*, the Key of Metre, which has been published by Johnstone.

a monk of Weissenburg in Germany, in the Franco-Theotisc, or ancient German language, before the year 876, and which occupies three hundred and eighty folio pages in Schilter's Thesaurus. It is without any alliteration. There is another poem in rhyme written in 883 in the same dialect, addressed to Louis the third, king of the Franks. The subsequent poems in the Teutonic dialects are all in rhyme.

The *Saxons* were taught the art of poetry from their Scandinavian ancestors, and from the subsequent visits of the Danes, who were of the same origin. It has been observed by an eminent Saxon scholar, that "Rhyme is of no common occurrence in the Anglo-Saxon poetry, but that both rhyme and alliteration are sometimes to be found." Poetry amongst them underwent the same process as with the other Gothic nations. In the pure and early state of their language, as in the fragments of the ancient Cædmon, who died in 680, and which are quoted in king Alfred's life of Bede, and in that prince's own poetry, no rhyme is to be found. When first introduced, perhaps after the Danish invasion, it was used only partially. Alliteration was principally attended to, and sometimes they were both intermixed, and so they continued to be used till very late periods in the English language. I shall

conclude this short account of the poetry of our ancestors, with the following part of a description of the happy island inhabited by the phoenix, in which rhyme and alliteration both occur, and which differs so little from the present language, that it may not be uninteresting to readers unacquainted with the Saxon²⁰.

Ne forstes fræst,	Not winter's frost,
Ne fyres blæst,	Not fire's blast,
Ne hægles hryre,	Not hail's fall,
Ne hrimes dryre,	Not rimes dryness,
Ne sunnan hætu,	Not sun's heat,
Ne sin caldu,	Not hurtful cold,
Ne warm weder,	Not warm weather,
Ne winter scur,	Not winter shower ²¹ .

Since then rhyme was common to all the aboriginal nations of Europe, it is no longer a mystery from whence the universal modern practice of it was derived. The theories of some ingenious philologists who have referred the invention and introduction of it solely to any one source, or any one particular

²⁰ See Hicke's Thesaurus, part i. p. 222, etc. Sharon Turner, Archæol. vol. xiv. p. 173. Turner's Hist. Anglo-Sax. Warton's Hist. of Eng. Poetry, vol. i. Conybeare's Illustrations of Anglo-Saxon Poetry. Bosworth's Anglo-Saxon Grammar, etc.

²¹ Bosworth, p. 229.

race, are evidently unfounded. With respect to one of those suppositions, which derives it from the Arabians, it may not be unimportant to observe a singular circumstance in contradiction to it, that the earliest redondillas or romances of the Spaniards, who had most connexion with that ingenious people, are without rhyme, except such as arises incidentally from the many words in the language which have similar terminations²².

Rhyme was enumerated by the Greek and Roman rhetoricians amongst the figures of elegant language²³: but their orators and writers had too much taste often to adopt such affected ornaments in their prose compositions. In the best poets of Greece and Rome, innumerable examples may be found of it, yet it occurs too seldom to have been considered as any very essential ornament. The unknown author of the treatise on the poetry of Homer, sometimes attributed to Plutarch, says expressly, that similarity of termination, or rhyme, was a figure used by him, and that it contributes greatly to the

²² Depping. Sammlung der alten Spanischen Romanzen. Einleitung, p. xiii.

²³ Aristot. Rhet. Lib. III. ch. 9. Quintil. Lib. IX. ch. iii. Dionys. Hal. etc. Muratori, Antiq. Ital. vol. iii. dissert. 40. col. 685.

grace and beauty of a poem. He gives many examples: as,

Χρὴ ξεῖνον παρεόντα φιλεῖν, ἐθέλοντα δὲ πέμπειν ²⁴.

It is to be found in the tragedians, though rarely, as in Sophocles:

Ἐπιβαίνοντες, τὸ μὲν εἴπωμεν
τὸ δ' ἀκούσωμεν,
καὶ μὴ χρεῖα πολεμῶμεν ²⁵.

Αἶρετ', ὀπαδοί,
μεγάλην μὲν ἐμοὶ
τούτων θέμενοι
ξυγγνωμοσύνην,
μεγάλην δὲ θεοῖς ἀγνωμοσύνην ²⁶.

²⁴ Ὑπάρχει δὲ ὁμοιοτέλευτον σχῆμα παρ' αὐτῷ, ἐν ᾧ τὰ κῶλα εἰς ὁμοίας τῶν ἤχων λέξεις τελευτᾷ, τὰς αὐτὰς συλλαβὰς ἐν τοῖς πέρασιν ἔχοντα.——Καὶ τὰ τοιαῦτα μάλιστα προστίθησι τῷ λόγῳ χάριν καὶ ἡδονήν. Edit. Ernesti, Hom. Opera, vol. v. p. 168. Upon a cursory perusal of the Iliad I have found the following, besides many other imperfect rhymes: A. 220. B. 484. Δ. 382. E. 239. 529, 530. 865. Z. 232. 236. Λ. 105. M. 274. Ξ. 10, 11. Π. 86. Σ. 555, 606. T. 143. Φ. 239. In the Odyssey, A. 40. 397. Θ. 224. Κ. 425. M. 70. Ξ. 199. Π. 353. Φ. 90. X. 324.

²⁵ Ædip. in Col. 177.

²⁶ Trachin. 1227.

καὶ μὴ δοκῶμεν, δρῶντες ἅ^α ν' ἠδῶμεθα,
οὐκ ἀντιτίσειν αὖθις ἅ^α ν' λυπώμεθα²⁷.

ἢ μνημονεύεις οὖν, ἃ σοι παρήνεσα;
σάφ' ἴσθ', ἐπείπερ εἰστάπαξ ξυνήνεσα²⁸.

The modern Greek verses rhyme like those of other European countries.

From the many instances which occur in the fragments of Ennius and other ancient poets, it seems not improbable that rhyme constituted an essential part of the primitive poetry of Rome, and that it was borrowed from the Fescennina Licentia of the country people, who enlivened their harvest-homes by abusing each other in alternate verse²⁹.

Cicero has quoted the following lines from Ennius, or some other old poet :

Cælum nitescere—arbores frondescere.
Vites lætifera pampinis pubescere,
Rami baccarum ubertate incurvescere³⁰.

and,

Hæc omnia vidi inflammari,
Priamo vi vitam evitari
Jovis aram sanguine turpari³¹.

²⁷ Ajax, 1049.

²⁸ Philoct. 121. ed. Bothe.

²⁹ Horace, Ep. II. v. 139.

³⁰ Cicero, Tusc. Lib. I. sect. 28.

³¹ Cicero, Tusc. sect. 35. Evitare is occidere.

Non cauponantes—bellum, sed belligerantes³².

Even in the more polished poets it occurs frequently.

A few specimens may suffice :

In Ovid ; quite in the Leonine monkish style :

Quot cœlum stellas, tot habet Roma puellas.

In Propertius :

Non non humani sunt partûs talia dona,
Ista decem menses non peperêre bona.

Horace :

Nox erat, et cœlo—fulgebat luna sereno,
Inter minora sidera.
Cum tu, magnorum—numen læsura deorum,
In verba jurabas mea.

Again :

Non satis est pulchra esse poemata, dulcia sunto,
Et quocunque volent animum auditoris agunto.

Virgil :

Illum indignanti—similem, similemque minanti.

But although occasional rhyme was considered as

³² Cic. Off. Lib. I.

a poetical beauty, and many examples of it were to be met with in the times of classical purity, the proper Latin poetry of which it formed a regular and constituent part, was the invention of the middle ages. Whether its introduction was accelerated, or derived its origin from any of the vernacular languages, I will not pretend to say, as I think we have not sufficient materials to decide: but I shall observe that, in point of fact, there are no poems extant in any of the modern European languages of equal antiquity with the rhyming Latin verses, unless perhaps in some of the Celtic dialects. But there is no necessity to resort to this supposition. Rhyme being already well known in the Latin language, many circumstances naturally occasioned its more extensive use. As the language degenerated in purity, as the tone of literature was debased, false ornaments, antithesis, puns, and rhyme, became more usual in prose writers, particularly the ecclesiastics. Cyprian, Sidonius Apollinaris, Cassiodorus, and Augustine, abound with them. As the genuine spirit of poetry evaporated, poets gradually substituted other contrivances to maintain their distinguishing character.

The name of Leonine, given to these verses, was derived not from any supposed resemblance to a lion, but from Leonius, or Leoninus, a canon of the

order of Saint Benedict at Paris, and a monk of Saint Victor's at Marseilles, who lived about the year 1135; and, though not the inventor, was a celebrated composer in this kind of verse³³.

The rules of prosody were at first so pedantically observed, that they produced a monotonous uniformity: but they were gradually neglected, and verses were at last distinguished chiefly by the number of syllables, and the accent, or emphasis; the accented and unaccented syllables being substituted in the different feet for long and short syllables. The hexameter measure was generally employed, except in hymns of the church, in which, after the example of Prudentius, principally dimeter iambics, and trochaics, were used. Eberhardus, a learned man of Bethune, in the beginning of the thirteenth century wrote a very long poem in hexameters and pentameters, not in rhyme, entitled *The Labyrinth, or the Miseries of Schoolmasters*, in which he treats of their various duties. The third section is on versification; and, after giving the rules for other kinds of verse, he proceeds thus to rhyming Latin poetry:

Sunt inventoris de nomine dicta Leonis
Carmina, quæ tali sunt modulanda modo.

³³ Pasquier, *Recherch. de la France*, Lib. VII. ii. p. 596. iii. p. 600.

He then gives many specimens in different metres from four syllables upwards, beginning with

Fac, Maria,
Cæcis via,
Maris stella,
Dei cella,
Me vitare,
Et calcare
Mundi cœnum,
Malo plenum³⁴.

Rhyme being once introduced into Latin poetry was refined upon by successive poets with infinite variety. It was either, *Ist*, completed in one line, or, *IIdly*, extended into more, so as to form stanzas.

I. 1. The line was divided into *two parts*, and the middle, at the pause, rhymed with the end.

As in the epitaph upon Roger, duke of Sicily, in 1101—

Linquens terrenas—migravit dux ad amœnas
Rogerius sedes,—nam cœli detinet ædes.

Pentameters of the same form occur—

Permutant mores—homines cum dantur honores;
Corde stat inflato—pauper, honore dato.

³⁴ Eberhardus Bethuniæ oriundus vixit anno 1212. Scripsit Labyrinthus, sive Carmen de Miseriis rectorum scholarum. Leyser. p. 795. 845.

These were called *versus cristati* ³⁵.

The same rhyme was sometimes extended through many lines ; as in the convivial verses :

Funde vinum, funde—tanquam sint fluminis undæ,
Nec quæras unde—sed fundas semper abundè ³⁶.

2. The line was again divided into *three parts*, which all rhymed, and the verses were called *Trilices* ; as,

O Valachi—vestri stomachi—sunt amphora Bacchi.
Vos estis—Deus est testis—teterrima pestis.

II. They formed stanzas, in which the rhymes extended beyond one line.

1. The first and most usual of this kind, and the proper Leonine, was the couplet, in which two verses rhymed only at the end, and the second was sometimes a pentameter. The rhymes were usually completed in two lines: sometimes in four lines; and there are instances in which the same was continued for a great number of lines.

2. Or each line was divided, as before, into two parts, which formed several varieties, and might be considered as four short verses.

The middles and the ends rhymed alternately.

³⁵ Eberhardus in Leyser. p. 832.

³⁶ Moreau.

Si tibi grata seges—est morum, gratus haberis :

Si virtutis eges—despiciendus eris.

Criminibus mersos—toto conamine vites,

A vitiis tersos—cordis amore cites³⁷.

Or the first and fourth parts rhymed, and the second and third :

Est domini donum—puri devotio cordis.

Contemptus sordis—initiale bonum³⁸.

Or all four parts rhymed ; and even the same words were repeated, which Reginaldus calls *versus reciproci Leoniniceses*, or *dicaces*.

Me recreas fessum—validus nam, si recrees, sum.

Carminis vates sum—recreas si carmine fessum³⁹.

3. There were three divisions in each line, which made more varieties.

The beginning and middle of each verse rhymed, and the two ends as in the couplet.

As in a poem by Damianus, bishop of Ostia, addressed to the Virgin :

O miseratrix—O dominatrix—præcipe dictu

Ne devastemur—ne lapidemur—grandinis ictu. ,

The rhyme of the beginning and middle was sometimes continued in the second line :

³⁷ Eberhardus, p. 832. ³⁸ Ibid. ³⁹ Reginaldus in Malchum.

Virgo beata—salusque parata—benigna precanti,
Dona rogata—dabis cumulata—tibi fabulanti ⁴⁰.

Sometimes the beginning, middle, and end, of one line rhymed with the corresponding parts of the second :

Cellula mellis—fundis ardorem—virgo serena,
Nescia fellis—cui dat honorem—nostra Camœna ⁴¹.

At length rhyming was carried to such an extent, that every word of one verse corresponded with those of another ; and it could go no farther :

Quos anguis dirus tristi mulcedine pavit,
Hos sanguis mirus Christi dulcedine lavit ⁴²!

Great refinements occur in the mode of rhyming; and names were given to the different kinds of rhyme.

When the rhyme was formed by two words, they were called *versus cornuti*, as in the satire of Reginaldus against his rival :

Lividus et rodens—putrescat in ore suo dens:
Qui veluti sorex—mea rodit et atterit, O rex,
O Deus hunc puni—cessaverit à crepitu ni.
Clam lacerat cæcos—bona limat, ut invidiæ cos.

A mode in which the first half of a word constituted the rhyme produced verses called *inversi*.

⁴⁰ Eberhardus, p. 835.

⁴¹ Ibid.

⁴² Moreau.

Malche, mei memor *es*—to, meosque miserere labores.
 Scripta dedi, *cessa*—re precatur dextera *fessa*
 Carmina jam *marce*—re vides lasso mihi *parce*.
 Multa tuli, *festa*—re jube post edita *gesta*.
 Præcipe me *pausa*—re, rogat finem dare *causa*.

We may recollect the humorous verses prefixed by Cervantes to his immortal work :

Si de llegarte à los bue-
 libro, fueres con letu-
 no te dirà el boquirru-
 que non pones bien los de—

Besides hexameters and pentameters, other kinds of verse were used, particularly dimeter iambics, or trochaics :

Deus, tuorum militum
 Sors, et corona, præmium,
 Laudes canentes martyris
 Absolve nexu criminis.

These were likewise much varied : the following is an usual and pleasing form :

Audi, Deus,
 Quod te reus,
 Mole pressus criminum,
 Supplex orat
 Et implorat,
 Credens in te Dominum.

The strenuous idleness of the cloister gave birth to an infinite number of whimsical and laborious productions. A species of literary economy made one word, or part of a word, serve for many lines.

As in the following rules for a convivial entertainment :

Nemo cibum capiat—donec benedictio fiat,
Privetur mensa—qui spreverit hæc documenta.

Dum manducatis	{	vultus hilares habe- sal cultello capi- quid edendum sit ne pet- non depositum capi- rixas, murmur, fugi- membra recta sede- mappam mundam tene- ne scalpatis cave- nullis partem tribu- morsus non rejici- modicum sed crebro bib- grates Christo refer-	}	atis.
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Another specimen :

Arbore sub qua- Quod primus A- Sed postremus A- Damna prioris A- Si non primus A- Non postremus A-	}	dam,	{	dictavit clericus A- peccavit in arbore qua- natus de virgine qua- reparavit in arbore qua- peccasset in arbore qua- moreretur in arbore qua-	}	dam.
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Another, which may suffice :

$$\begin{array}{l} \text{Et canis} \\ \text{Et lupus} \end{array} \left. \vphantom{\begin{array}{l} \text{Et canis} \\ \text{Et lupus} \end{array}} \right\} \text{in sylvis} \left\{ \begin{array}{l} \text{venatur} \\ \text{nutritur} \end{array} \right\} \text{et omnia} \left\{ \begin{array}{l} \text{lustrat,} \\ \text{vastat.} \end{array} \right.$$

I shall now proceed to give specimens of rhyming Latin poetry, from the third to the fifteenth centuries inclusive.

The Third Century.

The oldest poem which I have met with was written by Commodianus. Rigalt, who first published this writer⁴³, misled by an erroneous passage in his manuscript, supposed him to have lived in the reign of Constantine, and during the episcopate of Sylvester: but the learned Dodwell, in an express dissertation upon the subject, has proved him to have been a contemporary of St. Cyprian, who suffered martyrdom in the year 258; and consequently he flourished in the middle of the third century⁴⁴. He was originally a pagan, probably of

⁴³ At the end of his edition of St. Cyprian, Paris, 1666.

⁴⁴ *Dissertatio de Commodiano*, at the end of his *Annales Velleiani*, etc. The last and best edition of Commodianus is by Davis, at the end of his *Minucius Felix*.

Africa. In the course of his studies, having met with the sacred writings, he was converted to Christianity, and consecrated his talents to the service of his new profession. In this poem he calls himself Gazæus, whether from the city of Gaza is uncertain, and assumes the humble appellation of Mendicus Christi. It contains about twelve hundred lines, and is entitled Instructions. The subjects are miscellaneous ; attacks upon heathenism, and advice to Christians. It is written, as Gennadius justly says, *mediocri sermone, et quasi versu, vili satis et crasso sensu*. The whole is a series of acrostics, the lines under every head beginning with the letters of which the title consists, as *præfatio*, *indignatio*, and so forth. The conclusion, besides being an acrostic upon the name of the author, taking the first letters of each line from the bottom, *Commodianus Mendicus Christi*, is likewise all in one rhyme.

NOMEN GAZÆI.

I ncolæ cœlorum, futuri cum Deo Christo,
 T enente principium, vidente cuncta de cœlo.
 S implicitas, bonitas, habitet in corpore vestro.
 I rasci nolite sine causa fratri devoto;
 R ecipietis enim quicquid feceritis ab illo.
 H oc placuit Christo, resurgere mortuos imo,

C um suis corporibus, et quos ignis ussit in ævo,
S ex millibus annis completis, mundo finito.
V ertitur interea cœlum, tenore mutato ;
C omburuntur enim impii tunc igne divino ;
I ta Dei summi ardet creatura gemendo.
D igniores stemmate et generati præclaro,
N obilesque viri, sub Antichristo devicto,
E x præcepto Dei, rursum viventes in ævo,
M ille quidem annis, ut serviant Sanctis et Alto
S ub jugo servili, ut portent victualia collo:
U t iterùm autem judicentur regno finito.
N ullificantes Deum, completo millesimo anno,
A b igne peribunt, cum montibus ipsi loquendo.
I n bustis et tumulis omnis caro redditur acto,
D emurguntur inferno, trahunt pœnas in ævo,
O stenduntur illis et legunt gesta de cœlo,
M emoria prisca debito et merita digno.
M erces in perpetuo secundum facta Tyranno.
O mnia non possum comprehendere parvo libello :
C uriositas docti inveniet nomen in isto.

The Fourth Century.

Rhyming poetry, having been employed by Christian poets, and found to be peculiarly adapted to music, it was applied to hymns composed for the service of the church, with considerable beauty, in

metres adopted from Prudentius, and other preceding writers, chiefly in dimeter iambics, and trochaics, in which prosody was gradually neglected.

Saint Hilary, who was bishop of Poitiers from the year 355 to 368, a man of genius, was the first who was eminent in these compositions⁴⁴. The rhymes in his verses are very regular and perfect ; as on the Epiphany :

Jesus refulsit omnium
Pius redemptor gentium,
Totum genus fidelium
Laudes celebret dramatum, κ. τ. λ.

So in the hymn on fasts :

Jesus quadrigenariæ
Dicator abstinentiæ,
Quique, ob salutem mentium,
Hoc sanxeras jejunium.——

Pope Damasus, a Spaniard, who occupied the see of Rome from 366 to 384, was an elegant poet, but of forty poems printed in the great Collection of the

⁴⁴ Cave, etc.

Qui primus hymnorum gloria claruit.

Vossius, de Script. Lat.

Works of the Fathers one only is in rhyme, though he wrote others. It is upon Saint Agatha ⁴⁵.

Martyris ecce dies Agathæ
 Virginis emicat eximiæ,
 Christus eam sibi quâ sociat,
 Et diadema duplex decorat.
 Stirpe decens, elegans specie,
 Sed magis actibus atque fide,
 Terrea prospera nil reputans,
 Jussa Dei sibi corde ligans.

In the Cotton manuscripts is an epistle from him to his friend Rainaldus ⁴⁶:

VERSUS DAMASI AD AMICUM SUUM.

Cartula nostra tibi—portat, Rainalde, salutes,
 Pauca videbis ibi—sed non mea dona refutes.
 Dulcia sunt animæ—solatia quæ tibi mando,
 Sed prosunt minimè—nisi serves hæc operando.
 Quod mea verba monent—tu noli tradere vento,
 Cordis in aure sonent—et sic retinere nemento,
 Ut tibi grande bonum—nostri monitus operentur,
 Perque Dei donum—tibi cælica regna parentur.

⁴⁵ Biblioth. Mag. Patrum, vol. xxvii. p. 55. His works were likewise published separately.

⁴⁶ Cotton MSS. Titus, D. 24. fol. 91.

Menti sinceræ—possunt hæc verba placere.
Hæc iter ostendunt—hortantur non reprehendunt.

After this preface the poem begins—

Vox divina sonat—quod nemo spem sibi ponat
In rebus mundi—quod causam dant pereundi.
Quisquis amat Christum—mundum non diligit istum.
etc. etc.

Saint Ambrose, the great and pious bishop of Milan, who was born in 333, consecrated bishop in 374, and died in 397, contributed many beautiful hymns to the church, mostly in rhyme, such as those which begin ⁴⁷

Rerum Creator optime—
Te lucis ante terminum—
Veni Creator spiritus—

The next poem with which I shall present the reader is of a very extraordinary nature, and was written by the celebrated Saint Augustine, upon the following occasion. The Donatists, a sect which arose in the fourth century from a double election of a bishop of Carthage, but without holding any heretical doctrines, excepting that of rebaptizing those whom they denominated heretics, were vigorously opposed by the bishop of Hippo. He wrote this psalm against them, as he informs us, in rhyme, to

⁴⁷ Cave Hist. Scrip. Eccl.

be sung to the very lowest people, who spoke Latin as their vernacular dialect, for their information, and to assist their memory. He says that he did not compose it in regular metre, that the restrictions of a correct prosodiocal verse might not compel him to use words remote from common use⁴⁸.

The poem is in stanzas of twelve lines each, every stanza beginning with a different letter of the alphabet in order, from A to U. There is besides one line for a chorus, or burden, which he calls *hypopsalma*, for the people to respond, and which was repeated at the end of each stanza; with this, and an epilogue of thirty lines, the whole consists of two hundred and seventy lines, which all rhyme to the letter E. It was written in the year 393, but, notwithstanding the bishop's efforts, this absurd sect was not finally suppressed till the sixth century⁴⁹.

⁴⁸ Augustini Opera Benedict. vol. ix. p. 1. Paris 1694.

Augustini lib. i. Retractationum, cap. xx. Volens etiam causam Donatistarum ad ipsius humillimi vulgi, et omnino imperitorum atque ideotarum notitiam pervenire, et eorum quantum fieri posset per nos inhærere memoriæ, psalmum qui eis cantaretur, per Latinas literas feci, sed usque ad U literam, tales enim abcedarios appellant.—Ideo autem non aliquo carminis genere id fieri volui, ne me necessitas metrica ad aliqua verba, quæ minus sunt usitata, compelleret.

⁴⁹ Mosheim, vol. ii. p. 142.

PSALMUS CONTRA PARTEM DONATI.

Hypopsalma.

Omnes qui gaudetis de pace modò verum judicate.

Abundantia peccatorum solet fratres conturbare :
 Propter hoc Dominus noster voluit nos præmonere,
 Comparans regnum cœlorum reticulo misso in mare
 Congreganti multos pisces, omne genus, hinc et indè,
 Quos, cùm traxissent ad littus, tunc cœperunt separare.
 Bonos in vasa miserunt, reliquos malos in mare,
 Quisquis novit evangelium recognoscat cum timore,
 Videt reticulum Ecclesiam, videt hoc sæculum mare.
 Genus autem mixtum piscis, justus est cum peccatore.
 Seculi finis est littus. Tunc est tempus separare.
 Quando retia ruperunt multùm dilexerunt mare.
 Vasa sunt sedes sanctorum, quò non possunt pervenire
 Repetant, Omnes qui gaudetis, etc. ut supra.

Bonus auditor fortasse quærit, qui ruperunt rete ?
 Homines multum superbi, qui justos se dicunt esse.
 Sic fecerunt scissuram, et altare contra altare.
 Diabolo se tradiderunt cum pugnant de traditione,
 Et crimen quod commisserunt in alios volunt transferre :
 Ipsi tradiderunt libros, et nos audent accusare.
 Ut pejus committant scelus quam commisserunt et ante
 Quod possent caussam librorum excusare de timore,
 Quod Petrus Christum negavit dum terreretur de morte.
 Modò quo pacto excusabunt factum altare contra altare ?

Et, pace Christi conscissâ, spem ponunt in homine?
 Quod persecutio non fecit ipsi fecerunt in pace.

Repet. Omnes qui gaudent, etc.

Custos noster, Deus magne, tu nos potes liberare
 A pseudoprophetis istis, qui nos quærunt devorare.

κ. τ. λ.

The Fifth Century.

Saint Patrick, the apostle of Ireland, was born at Kirkpatrick, about the year 371; in 432 he went to Rome, where, having being consecrated to his high office by pope Celestine, he returned to his country and completed the conversion of the Irish. In this great work, it is said by the legendary historians of his life, that he built three hundred and sixty-five churches, founded as many bishoprics, ordained three thousand priests, baptized twelve thousand converts, raised sixty dead persons to life, and died himself about the year 492 at the great age of 122⁵⁰. His works have been published amongst the fathers, and by sir James Ware, but the following hymn is from a manuscript in the Cotton library⁵¹.

⁵⁰ Waræi Hibem. Sac.—and his Works, London, 1656, 8vo. Fabritii Bib. Med. Lat. Cave, Eccl. Hist. etc.

⁵¹ Cotton MSS. Titus D. 24. fol. 61. b.

VERSUS SANCTI PATRICII EPISCOPI.

Constet quantus honos humanæ conditionis
 Scire volens, hujus serie videat rationis.
 Non hominem verbo solo Deus effigiavit,
 Quem facturus erat, sic quomodo cuncta creavit.
 Dixit enim "fiant" et statim facta fuerunt,
 Quæ sex præcipit spatio prodire dierem.
 Ast hominem facturus, ait, "talem faciamus
 Formâ, sensum discernendi contribuamus.
 Sicque sui compos, terrestribus ac dominetur,
 Subjectusque suo plasmatori famuletur."
 Compositum tali mortalem conditione,
 Condidit, instruxit sensu simul et ratione, etc. etc.

If the following poem had been written by the person to whom it has been attributed, in the Bibliotheca Patrum, by Pamelius, and other writers following Trithemius, it would stand at the head of these specimens. The supposed author was the celebrated Tertullian, who was converted to christianity in 185, was ordained a presbyter of Carthage in 192, afterwards became a Montanist, and died in 220. Several of his works remain, but this poem, entitled *De Judicio Domini*, by Cave and later ecclesiastical writers is thought to be supposititious. Allix says it was written by Verecundus, an African bishop, in the middle of the fifth century, to which therefore I consign it.

DE JUDICIO DOMINI.

Quis mihi ruricolæ aptabit carmine musas,
 Et verni roseas titulabit floribus auras,
 Æstivæque graves maturet messis aristas,
 Quis dabit et tumidas autumnî vitibus uvas?
 Quisve hyemi placidas semper laudabit olivas,
 Recludetque ipsis renovatas fontibus undas,
 Frondentesque vago cædet de gramine flores?
 Protinûs ætherii modulabor luminis auras.
 Jam mihi luciferas liceat contingere musas,
 Pandere secretas fluviali vertice lymphas,
 Et lætos alio positas sub sidere sylvas,
 Æternasque simul modulabor carmine flammæ.
 Undè mare tumidum immensâ fluctuat undâ,
 Quæ virtus solidas moveatque tremiscere terras,
 Et lux undè novo præfulserit aurea mundo,
 Quisve hominem læto potuisset fingere limo,
 Undè genus vacuo potuisset crescere sæclo,
 Et quæ vivendi populo sit multa cupido
 Quæve creata malo, moriendi quæve propago.

These lines are followed by six which rhyme in IS, then by two ending in rerum and verum, after which rhyme disappears⁵².

The poetical merits of the next poems are superior to any we have yet seen, but there is some doubt

⁵² G. Fabritii Poetarum Veterum Ecclesiast. Opera. Basil, 1564. Mattaire, Corpus Poetarum.

respecting the author. Theodolus, Theodulus, or Theodorus, was an Italian priest who went into Cælesyria, where he was consecrated bishop, in the reign of the emperor Zeno, which continued from the year 474 to 491. He was a man of learning and talents, and wrote several works in verse. Such is the account given of him by Trithemius⁵³, and some of the elder ecclesiastical historians; but Leyser, Cave, and most of the modern writers, have supposed that the author of these poems was a different person, an Italian likewise, of the same name, who lived they knew not when, and having studied at Athens, had many disputes with the pagans, and wrote his æglogues against them. Leyser, and after him Muratori, imagine, for reasons which have no foundation, that he lived in the tenth century. At that time it may reasonably be doubted whether there were any pagans at Athens; and I think the internal evidence is in favour of an earlier origin. The language and ideas are more classical than are to be found in later writers. A controversy between christianity and paganism was natural whilst paganism subsisted in some vigour, but would be out of place when it was entirely abolished⁵⁴.

⁵³ Trithemius de Scriptoribus Ecclesiasticis. Cologne, 1546, p. 83.

⁵⁴ Leyser. Bi. p. 293. Bib. Med. Lat.

His *Ægloga* is written in imitation of Virgil's third eclogue. Dic mihi, Damæta, cujum pecus? The subject is the respective merits of Christianity and heathenism. The disputants are Pseustis, who is the advocate for heathenism, Alithia, the patroness of the Christian religion, and Phronesis, who is chosen as umpire; and they alternately compare the fictions of the heathen poets with the miracles of the Old Testament ⁵⁵.

TYTULUS.

Incipit liber vel Theoduli ægloga.

Æthiopum terras—jam fervida torruit æstas,
 In cancro solis—dum volvitur aureus axis,
 Compuleratque suas,—tiliâ sub amœnâ, capellas,
 Natus ab Athenis—pastor cognomine Pseustis.
 Pellis pantheræ—cui corpus textit utrinque,
 Discolor, et rigidas—perflavit fistula buccas,

⁵⁵ The editions of the *Ægloga* which I have used are, 1. The *Ægloga* with a Commentary, (in Gothic letters, printed in 1487,) by Odo of Picardy. 2. The same with another commentary, printed by Iod. Pelgrim and H. Jacob in 1508. 3. In *Autores Octo Morales*, Leyden, 1538. 4. *Manuale Biblicum, sive Enchiridion S. S. Scripturæ a Catholicæ Apostolicæ veteris Ecclesiæ Patribus compendiatum*, Franc. 1610, 12mo. In the copy in the Bodleian Library, this poem is collated with Vossius's MS, which readings I have adopted.

Emittens sonitum—per mille foramina vocum.

Ad fontem juxtâ—pascebat oves Alithia,
Virgo decora nimis—David de semine regis.

Cujus habens citheram—fluvii percussit ad undam.
Substiterat fluvius—tantâ dulcedine captus,
Auscultando quasi modulantis—carmina plectris,
Ipsaque balantum—grex obliviscitur esum.

Non tulit hæc Pseustis,—sed motus felle doloris,

Littoris alterius—proclamat ab aggere tutus.
Cur Alithia canis—rebus stultissima mutis?

Si juvat ut vincas—mecum certare potestas.
Fistula nostra tuum,—si vincas, cedat in usum,
Victa dabis citheram—legem coeamus in æquam.

Alithia accepts the challenge, and Fronesis appearing is chosen to decide between them. They then begin, and contend alternately in quaternions:

PSEUSTIS.

Primus Cræteis—Saturnus venit ab oris,
Aurea per cunctas—disponens sæcula terras.
Nullus ei genitor,—nec quisquam tempore major.
Ipso gaudet avo—superum generosa propago.

ALITHIA.

Incola primus homo—fuit in viridi paradiso,
Conjuge viperem—donec suadente venenum
Hausit, eo cunctis—miscendo pocula mortis:
Sentit adhuc proles—quod commisere parentes.

PSEUSTIS.

Splendorem tanti—non passus Jupiter auri
Expulit illatis—patrem crudelitèr armis,
Discolor argento—mundi successit imago,
Et jam primatum—dedit illi curia divum.

ALITHIA.

Exulat ejectus—de sede piâ protoplastus,
Ac cinis in cinerem—naturæ mutat honorem.
Ne tamen æterni—temeremur stipite pomi,
Flammis ante fores—vetat ensis adire volentes.

In this manner the contest is continued through seventy-four quatrains. The sacrifices of Cecrops are opposed by those of Cain and Abel. Lycaon by Enoch: Deucalion by Noah: Ganimedes by Noah's raven and dove: the war of the giants by the building of Babel: Apollo tending the herds of Admetus by Abraham's departure from Haran: Dædalus by the sacrifice of Isaac: Phillis and Demophoon by Lot: Venus wounded by Diomede by Jacob's wrestling with an angel: the false accusation of Hippolytus by Joseph's continence: Europa by the golden calf: Amphiareus by the secret burial of Moses: Io changed into a heifer by Balaam's ass: Diana lengthening the night to favour Jupiter's amours, by Joshua's causing the sun to stand still: Hercules by Sampson: the thousand names of the gods by

the three names of the Trinity: Orpheus by David: Triptolemus the inventor of corn by Elias who prayed for rain: Bellerophon, and the Gorgon's head by Elias's ascent to heaven: Tithonus by king Hezekiah: the Olympic games by Israel's lamentations over Joshua: Salmoneus by Nebuchadnezzar: Jupiter and Danae by Daniel in the lion's den: Niobe by Susanna: Medea by Judith: and Scilla by Vashti.

At length Pseustis yields the palm to her rival, and thus addresses Fronesis:

Obsecro te, Fronesi—jubeas reticere sorori
Quo tendit? Cedo,—nec me cessisse negabo.

Upon which Fronesis counsels Alithia to spare the conquered foe, and concludes:

Threicius vates—commovit pectine manes.
Te moveant lacrimæ.—Jam tollit cornua Phœbe,
Sol petit occasum,—frigus succedit opacum.
Desini quod restat,—ne desperatio lædat.

His poem *De Contemptu Mundi* abounds in rhyme, and contains upwards of nine hundred lines:

Pauper amabilis—et venerabilis—est benedictus
Dives inutilis—insatiabilis—est malè dictus.

Qui bona negligit—et mala diligit—intrat abyssum,
Nulla pecunia—nulla potentia—liberat ipsum.

Irremiabilis—insatiabilis—illa vorago.

Hic ubi mergitur—horrida cernitur—omnis imago.

Hæc cruciamina—per sua crimina—promeruere,

Vir miserabilis—Evaque flebilis—hæc subîere.

Jussa Dei pia—jussa salubria—si tenuissent,

Vir neque fœmina—nec sua semina—morte perissent.

Sed quia spernere—jussaque solvere—non timuere,

Mors gravis irruit—hoc meritò fuit—et periêre.

Janua mortis—passio fortis—crimen eorum,

Attulit orbi—semina morbi—totque malorum.

Illa parentes—atque sequentes—culpa peremit,

Atque piarum—delitiarum—munus ademit.

Flebile factum—dans cruciatum—dansque dolorem,

Illa mereri—perdere veri—Regis amorem.

Jam lacrimosâ—tamque perosâ—morte perire,

Atque ferorum—suppliciorum—claustra subire.

Est data sævam—causa per Evam—perditionis,

Dum meliorem—sperat honorem—voce draconis.

Hæc malè credens,—nos quoque lædens—crimine magno,

Omine tristi—subdidit isti—sæcula damno.

Stirps miserorum—plena dolorum—postea crevit,
Hic quoque damnis—pluribus annis—subdita flevit.

There is another part of this poem with similar beginning and ending.

In re terrenâ { Nihil aliud est nisi pæ-
Labor eminet atque cate- } na.
Nec lex nec juris habe- }
etc. etc. etc.

The Sixth Century.

On a church at Rome built by Belisarius about the year 538 is the following inscription :

Hanc vir patricius—Vilisarius, urbis amicus,
Ob culpæ veniam—condidit ecclesiam.
Hanc idcirco pedem—sacram qui ponis in ædem,
Ut miseratus eum—sæpe precare Deum ⁵⁶.

Janua hæc est templi Domino defensa potenti.

The canon of classical Latin poetry was supposed to be closed by the works of Ausonius, Paulinus, Sidonius, Sedulius, Arator, Juvenius, Prosper, and Fortunatus. Amongst these, Venantius Honorius Clementianus Fortunatus was an Italian, born about the year 530, at Ceneda near Trevisa. He was educated at Ravenna, went into France, was conse-

⁵⁶ Baron. Annales, in anno 538.

crated bishop of Poitiers, and did not die before the year 600⁵⁷. He wrote eleven books of poetry, and in elegant verse, worthy of a better age, immortalized the barbarous names of Sigebert and Brunechild, Chilperic, and Fredegunda, queen Theudechild, Gelsuintha, Mummelinus, Radegunda, Chlodobert, and Dagobert⁵⁸. Most of his poetry is without rhyme; there are, however, the two following rhyming hymns:

HYMNUS AD BAPTIZATOS.

Tibi laus perennis, auctor
 Baptismatis sacrator.
 Hic fonte passionis
 Das præmium salutis.

Nox clara plus et alma
 Quam luna, sol, et astra,
 Quæ luminum coronâ
 Reddis diem per umbram,
 Tibi laus.

Dulcis, sacrata, blanda,
 Electa, pura, pulchra,
 Sudans honore mella,
 Rigans odore chrisma,
 Tibi laus⁵⁹.

κ. τ. λ.

⁵⁷ Fabrit. Bib. Med. Lat.

⁵⁸ In Biblioth. Mag. Pat. Hist. Littéraire de la France, vol. iv. p. 46.

⁵⁹ Fabrit.

His hymn upon bishop Leontius begins,

Agnoscat omne seculum
Antistitem Leontium,
Burdegalense præmium,
Dono superno redditum, κ. τ. λ.

He wrote likewise the celebrated hymn, *Vexilla regis prodeunt*, which was admitted into the service of the church. Another hymn, *Pange linguâ gloriosâ*, has been attributed to him, but was written either by Mammertus Claudianus, or Thomas Aquinas. The first line is, however, in a poem of Fortunatus.

Gregory the great, who was pope from 590 to 604, added hymns to the church, some of which were in rhyme ; as,

O lux, beata Trinitas
Et principalis Unitas.——

Rex Christe, factor omnium,
Redemptor et credentium,
Placare votis supplicum,
Te laudibus colentium.——

These examples were followed by many known

and unknown ecclesiastics, and the number of rhyming hymns is very great.

The Seventh Century.

In the Antiphonarium of the monastery of Bangor in Ireland, in use in the seventh century, is the hymn of Saint Comgill, the founder, in which, after the first, the lines of each stanza begin with the same letter, in the order of the alphabet. The language is barbarous and obscure, and the intermixture of Greek words is remarkable :

Recordemur Justitiæ
Nostri patroni fulgidæ,
Comgilli sancti nomine,
Refulgentis in opere.

Audite pantes ta erga
Allati ad angelica
Athletæ Dei abdita
A juventute florida⁶⁰.——

The writer of the life of Saint Faron, quoted by

⁶⁰ Muratori, Antiq. Med. Ævi, dissert. xl.; and Bibl. Mag. Pat.

Pelloutier⁶¹, relates that Clothaire the second, having conquered the Saxons in the beginning of the seventh century, commanded a Latin panegyrical song to be composed on the occasion, which was sung all over France. It is in the measure of their vernacular poetry, and begins :

De Clotario est canere Rege Francorum
 Qui ivit pugnare cum gente Saxonum,
 Quàm gravitèr provenisset missis Saxonum,
 Si non fuisset inclitus Faro de gente Burgundionum.

Saint Columbanus was born a little before the year 550, in Leinster, was a disciple of Saint Comgill, and a monk in his abbey of Bangor, in Ireland, in the province of Ulster, founded in 555. Having obtained leave of his superior with twelve other monks, they commenced their travels first into Britain ; in 589 into Burgundy, where he was patronized by king Gontran, and erected three monasteries. Of that of Luxeu, Cænobium Luxoviense, he was abbot for twenty years. Being banished by Brunechild, the ship was miraculously driven back, and, after various adventures, he retired at length to Agilalf king of the Lombards, and built the monastery of Bobi near Naples, where he died in 615.

⁶¹ Pelloutier, Mémoire sur la Lang. Celtique, Part I. vol. i. ch. 22. p. 20. Warton, Diss. II. vol. i. p. 150, note.

After the example of his master Comgill, he was a zealous propagator of monastic devotion, and left several rules of monkish discipline. Besides other works, he left some poems written with considerable elegance⁶².

His epistle to Hunaldus is a double acrostic upon their names. That to Fedolius is in the adonic metre, and begins :

Accipe quæso
Nunc tripedali
Condita versu
Carminulorum
Munera parva⁶³.——

In his poem de Vanitate Vitæ, many lines rhyme, as,

Differentibus vitam mors incerta surripit,
Omnes superbos vagos mœror mortis corripit.——

Plerique perpassi sunt pœnarum incendia,
Voluntatis lubriæ nolentes dispendia⁶⁴——

⁶² Hist. Littéraire de la France, vol. iv. Usher, Bibl. Britan. and Sylloge Antiq. Epist. Hibern. Cave.

⁶³ Bibl. Pat. vol. xii. p. 1.

⁶⁴ Muratori, vol. iii. dissert. xl. col. 680. Leyser, p. 177.

Eugenius the second was bishop of Toledo from 646 to 657, and wrote a book of poems, in which is this epigram :

DE LITERARUM INVENTORIBUS.

Moyse primus Hebræas enaravit literas :
 Mente Phænices sagaci condiderunt Atticas :
 Quas Latini scriptitarunt condidit Nicostratas.
 Abraham Syras, et idem repperit Chaldaicas,
 His arte non minore protulit Ægyptias.
 Galfila prompsit Getarum quas vidimus ultimas⁶⁵.

The Eighth Century.

The poem of Moses Mutius of Bergamo, inscribed to Justinian the second, to whom he was secretary, in 707, and by whose order it was written, de Rebus Bergamensibus, is a description of that city in three hundred and eighty-two rhyming lines. After the prologue, he proceeds—

Alme Deus, rector, qui terræ frena gubernas,
 Nec sinis absque modo sedes fluitare supernas,

⁶⁵ Fabrit. in Eugenio.

Omnia Bergameæ, pie Rex, da cōmoda genti,
 Pestibus ut careant sævis, casuque nocenti.
 Nam gens ista tuas leges et jura colendo,
 Non te deseruit, peregrinum dogma sequendo.

He begins the description—

Si quis fortè situm nescis, nomenque locorum,
 Sæpe brevem summam tibi nos dicemus eorum⁶⁶.

Aldhelm, a West Saxon bishop, died in 709, and wrote poetry, chiefly not in rhyme.

In this hymn are both alliteration and rhyme :

Summum satorem, solia
 Sedet qui per æthralia,
 Cuncta cernens cacumine,
 Cœlorum summo lumine⁶⁷.——

In a long epistle of two hundred and four lines, he describes a journey through Devonshire and Cornwall :

Lector caste, catholice,
 Atque obses athleticæ,
 Cujus pulsatus precibus
 Obnixè flagitantibus,

⁶⁶ Muratori, vol. v. col. 527.

⁶⁷ Turner, Archæol. vol. xiv.

Hymnista carmen cecini,
 Atque responsa reddidi,
 Sicut prius pepigeram,
 Quando profectus fueram,
 Usque diram Domnoniam,
 Per carentem Cornubiam
 Florulentis cespitibus,
 Et fœcundis graminibus.
 Elementa inormia,
 Atque facta informia,
 Quassantur sub Æthera,
 Convexâ cœli camerâ.
 Dum tremuit mundi machina
 Sub ventorum monarchiâ,
 Ecce, nocturno tempore,
 Orto brumali turbine,
 Quatiens terram tempestas
 Turbabat, atque vastitas.
 Cum fracto vento fœdere
 Baccharentur in æthere,
 Et, rupto retinaculo,
 Desæviunt in sæculo.————

He then proceeds to describe the effects of the storm, and his own miraculous preservation⁶⁸.

Saint Boniface, the apostle of the Germans, born in Devonshire about 670, propagated the Christian

⁶⁸ Bib. Mag. Pat. vol. viii. p. 92.

religion in a great part of Germany which was buried in the grossest darkness of pagan superstition, after founding many abbeys, was consecrated archbishop of Mentz, and was murdered in 755. In a rhyming epistle to his friend Nithard, he has introduced his name in the middle, in an acrostic⁶⁹. It begins :

Vale, frater, florentibus
Iuventutis cum viribus,
At florens in Domino
In sempiterno solio⁷⁰——

The venerable Bede, born in 672, and who died about 735, wrote a treatise on the Art of Poetry ; but, notwithstanding his merit as an historian and prose writer, his verse affords no proof of a poetical imagination.

The commencement of his poem on the year may be sufficient. His poetry generally does not rhyme.

Annus solis continetur quatuor temporibus,
Ac deinde adimpletur duodecim mensibus,
Quinquaginta et duabus currit hebdomatibus,
Trecentenis sexaginta atque quinque diebus⁷¹, κ. τ. λ.

⁶⁹ Hist. Lit. de la France, tom. iv. p. 92. Fabrit. Cave, etc.

⁷⁰ Muratori, Diss. XL.

⁷¹ From a manuscript in the British Museum.

The Ninth Century.

About the year 850, in the time of Lotharius and Lewis, kings of France, flourished Hartman, or Hartmutus, a disciple of Rabanus Maurus, and a monk of the Benedictine order of Saint Gall. He wrote many things which have perished ; some hymns are still extant, the greater part not in rhyme⁷².

ON THE EPIPHANY.

Tribus signis,
Deo dignis,
— Dies ista colitur;
Tria signa,
Laude digna,
Cætus hic persequitur.

Stella magos
Duxit vagos
Ad præsepe Domini,
Congaudentes
Omnes gentes
Ejus psallunt nomini.

⁷² Trithemius ; Cave ; Muratori, Dissert. XL.

Novum mirum,
Aqua vinum
Factum est ad nuptias ;
Mundus credit,
Christus dedit,
Signorum primitias.

A Johanne,
In Jordane,
Christus baptizatus est ;
Unde lotus,
Mundus totus,
Et purificatus est.

Lector, lege,
A summo rege
Tibi benedictio
Sit in cœlis,
Plebs fidelis
Psallat, cum tripudio.
Amen⁷³.

ON INNOCENTS' DAY.

Cum natus esset Dominus,
Turbatur Rex incredulus,

⁷³ Canisii Antiq. Lectiones, vol. v. p. 730. 760.

Magi tulerunt munera,
Quos stella duxit prævia.

Herodes Rex interrogat,
Quò Christus nasci debeat,
Locumque dici flagitat,
Ut hunc necare valeat⁷⁴_____

The Tenth Century.

From sacred poems and hymns the transition to epitaphs was easy. Many in the middle ages, and particularly of the Norman princes, were of this nature, of which we may select that upon Rollo, who died in 917.

Dux Normannorum, cunctorum norma bonorum,
Rollo, ferus, fortis, quem gens Nortmanica mortis
 Invocat articulo—hoc jacet in tumulo.
Ipsi provideat tua sic clementia, Christe,
Ut semper videat, cum cætibus Angelicis, te,
 Filius atque Dei propitietur.

A watch song was composed to be sung by the guards of the city of Modena, when Italy was in-

⁷⁴ Canisii Antiq. Lectiones, etc.

vaded by the Hungari, about the year 924. It all rhymes to the letter A.

O tu, qui servas armis ista mœnia,
Noli dormire, moneo, sed vigila.
Dum Hector vigil extitit in Troja,
Non eam cepit fraudulenta Græcia.

Primâ quiete dormiente Trojâ,
Laxavit Sinon claustra perfida :
Per funem lapsa occultata agmina
Invadunt urbem, et incendunt Pergama.

Vigili voce avis anser candida
Fugavit Gallos ex arce Romuleâ :
Pro quâ virtute facta est argentea,
Et a Romanis adorata ut Dea.

Nos adoramus celsa Christi numina,
Illi sonora demus nostra júbila,
Illius magnâ fisci sub custodiâ,
Hæc vigilantes jubilemus carmina.

Then follows an appropriate hymn to Christ and the Virgin Mary, and the song then concludes :

Fortis juvenus, virtus audax bellica,
Vestra per muros audiantur carmina.
Et sit in armis alterna vigilia,
Ne fraus hostilis hæc invadat mœnia.

Resultet Eccho comes, Eja vigila,
Per muros. Eja, dicat Eccho, vigila⁷⁵.

There is a long poem quoted by William of Malmesbury in honor of king Athelstan, the grandson of Alfred, who died in 941. The beginning is:

Regia progenies produxit nobile stemma,
Cum tenebris nostris illuxit splendida gemma,
Magnus Æthelstanus, patriæ decus, orbita recti,
Illustris probitas, de vero nescia flecti⁷⁶.

The Eleventh Century.

Besides that of Theodulus, there is another poem *De Contemptu Mundi*, in three books, containing near two thousand lines, and written by Bernhardus Mortanensis, a Cluniacensian monk of the order of Saint Benedict, addressed to his abbot Peter. He flourished in the reign of the emperor Henry the third, about 1040⁷⁷. His censures of the morals and manners of his age are pointed and severe.

⁷⁵ Muratori, *Antiq. Med. Ævi*, vol. iii. Dissert. XL. col. 709.

⁷⁶ *Rerum Anglic. Scriptores*, Francof. 1601.

⁷⁷ Trithemius *de Script. Eccles.* Colm. 1546. Cave: *Fa-brit*.

He begins with the last judgement, heaven, and hell⁷⁸:

Hora novissima—tempora pessima—sunt, vigilemus.
Ecce minaciter—imminet arbiter—ille supremus.

Imminet, imminet—ut mala terminet—æqua coronet,
Recta remuneret—anxia liberet—æthera donet.

Auferat aspera—duraque pondera—mentis onustæ,
Sobria muniat—improba puniat—utraque justè.

Ille piissimus—ille gravissimus—ecce venit Rex,
Surgat homo reus—instat homo Deus—à patre judex.

Surgite, currite—simplici tramite—quique potestis,
Rex venit ocius—ipseque conscius—ipseque testis.

Dum licet impia—dum vacat omnia—fluxa laventur,
Detur egentibus—alta parentibus—ima parentur.

Imminet arbiter—ille fidelitèr—expositurus,
Quæ dabit aut dedit—ad bona lux redit—ad mala durus.

Virgil is thus addressed :

⁷⁸ Varia doctorum piorumque Virorum de Corrupto Ecclesiæ Statu Poemata, Math. Flaccii Illyrici, Basil, 1557.

O! Maro falleris—hic ubi conseris—arva piorum.
 Elysias tibi—non reperis îbi—scriptor eorum.
 Musa poetica—lingua scholastica—vox theatralis,
 Hæc quia disseris—et malè falleris—et malè fallis.
 Est homo res levis—est homo flos brevis—est homo non ens,
 Est homo glarea—terraque terrea—mente reponens.

He thus laments the vanity of human greatness :

Est ubi gloria—nunc Babylonia—ubi dirus
 Nabuchodonor—et Darii vigor—illeque Cyrus?
 Nunc ubi curia—pompaque Julia—Cæsar obisti!
 Te truculentior—orbe potentior—ipse fuisti.
 Nunc ubi Marius—et Fabritius—inscius auri?
 Mors ubi nobilis—et memorabilis—actio Pauli?
 Diva Philippica—vox ubi Cælica—nunc Ciceronis?
 Pax ubi civibus—atque rebellibus—ira Catonis?
 Nunc ubi Regulus—aut ubi Romulus—aut ubi Remus?
 Stat rosa pristina—nomine, nomina—nuda tenemus.

He censures the women of his time at great length. The following is only part of his vehement satire :

Nulla quidem bona,—si tamen et bona—contigit ulla,
 Est mala res bona,—namque ferè bona—fœmina nulla.
 Fœmina res rea,—res malè carnea,—vel caro tota,
 Strenua perdere,—nataque fallere,—fallere docta,
 Fossa novissima,—vipera pessima,—pulchra putredo,
 Semita lubrica,—res malè publica,—prædaque prædo,

Horrida noctua,—publica janua,—dulce venenum,
 Nil benè conscia,—mobilis, impia,—vas lue plenum,
 Vas minùs utile,—plus violabile,—flagitiorum,
 Insociabile,—dissociabile,—litigiosum,
 Merx leve vendita—sed citò perdita,—serva metalli,
 Flamma domestica,—diligat unica—fallere falli,
 Extat amantibus—hostis, et hostibus—extat amica.
 Ni petitur petit,—idque lucri metit,—ut sit iniqua.

There is a book entitled *Liber Floreti*, on faith, morality, and other religious virtues, which contains twelve hundred lines, and has been ascribed by some to Saint Bernard⁷⁹, by others to pope Clement.

At the close of the reign of Edward the first, about 1303, Robert de Brienne translated into English metre a French book called *Manuel Peche*, written by an Englishman, William of Waddington, and it was a free translation of this Latin poem *Floretus*⁸⁰.

Hic liber extractus—de pluribus est vocitatus
 Rectè Floretus—quia flos est indè receptus.
 Et breviter textus—fragrat, virtute repletus,
 Collegi flores—non omnes sed meliores⁸¹.

⁷⁹ Fabrit. vol. i. p. 624.

⁸⁰ Auctores Octo Morales. Lugd. 1538.

⁸¹ Warton, Hist. Eng. Poetry, Dissert. I. p. 62.

DE PECCATIS CONTRA SPIRITUM SANCTUM.

Qui peccat nimium, præsumens de pietate,
 Vel qui desperat de divinâ bonitate,
 Aut induratus non cessat ab impietate,
 Et qui fratris odit virtutes improbitate
 Impugnans verum certus sine commoditate,
 Quem non piget de culparum gravitate,
 Contra pneuma sacrum peccat spreta⁸².
 Quæ primæ quinque culpæ vix sunt relevatæ.
 Sexta caret veniâ, quia corruiat immediatè.

Epitaph on Beatrix duchess of Tuscany, at Pisa,
 in 1076:

Quamvis peccatrix—sum Donna vocata Beatrix,
 In tumulo missa—jaceo quæ Comitissa.

Another on Lanfranc archbishop of Canterbury,
 composed by his successor Anselm, about 1089, is
 long, and begins thus:

Archiepiscopi non divitias, nec honores,
 Lanfrancus subiit, sed curas, atque labores.
 Natus in Italiâ, Papiensi de regione,
 Civibus egregiis, et honestâ conditione, κ. τ. λ.

Willeramus was a Benedictine monk, educated at

⁸² So printed, but evidently wrong, perhaps for desperatè.

Paris, afterwards abbot of Ebersperg in Bavaria, who died in 1085, wrote a paraphrase of Solomon's Song in Latin rhyme, and another in prose in the old Francic dialect :

Quem sitio votis—nunc oscula porrigit oris.
 Quem mihi venturum—promiserunt organa vatum
 Nunc etiam per se—præsens dignatur adesse,
 Oscula præbendo—sua dulcia verba loquendo.
 Ubra nempè tui—præcellunt pocula vini,
 Suavitàr unguentis—fragrantia sat preciosis.

VOX CHRISTI.

Flos ego sum campi—sed lilium amabile valli,
 Flos ego virgineus—parvisque parentibus ortus.
 Gloria sum mundi—velut flos gloria campi,
 Semper amans mentes—nullo turgore tumentes.
 Lilium ut ex densis—emergit nobile spinis,
 Sic tua fæmineum—præcellit gloria cætum.
 Sic tibi vivendùm,—sic censes esse cavendum,
 Neu tibi candorem—sed et virtutis odorem,
 Nequam vicini—deperdant ut inimici ⁸².

Epitaph on William the conqueror at Caen in 1087 :

⁸² Schilter's Thesaurus, tom. i.

Qui rexit rigidos—Normannos, atque Britannos
 Audactèr vicit,—fortiter obtinuit,
 Et Cenomanenses—virtute contudit enses,
 Imperiique sui—legibus applicavit,
 Rex magnus parvâ—jacet hic Gulielmus in urnâ :
 Sufficit et magno—parva domus domino.
 Se septem gradibus—se volverat atque duobus
 Virginis in græmio—Phœbus, et hic obiit.

Leonine verse seems to have particularly flourished in the eleventh century. I shall now introduce one of the most fertile and best poets in that species of composition, Raginald, an Englishman, who was a monk of the order of Saint Benedict, in the Augustine monastery at Canterbury. He lived in the reign of William the conqueror, and was a contemporary of archbishop Anselm, to whom he has addressed some pieces ; and he lived till the year 1122⁸³. In the Bodleian Library is a manuscript of his works, containing about five thousand three hundred and forty lines⁸⁴. The first and principal poem is the life of Saint Malchus, in six books, containing three thousand three hundred and ninety lines. The

⁸³ Pitseus, Hist. Lit. de la France, tom. x. etc.

⁸⁴ Bib. Bodl. Laud. 40 ; at the bottom of the first page is written, Liber de Claustro Roffens. per Leonardum Monachum.

rest of the book is occupied by miscellaneous poems, many of them relating to the preceding work, to the amount of one thousand nine hundred and fifty lines. Of the principal poem I shall give an account at some length.

The materials were supplied by a short life of Malchus, falsely attributed to Saint Jerome, and to be found in his works. The sum of his story is this: Malchus was a hermit of the fourth century, of Nisibis in Mesopotamia⁸⁵. The devil tempted him to leave his cell to see the world. In his way to Edessa he was taken by the Saracens, and made a captive. His master, by a refinement in cruelty, forced him to marry a fellow captive, a married woman, whose husband had been assigned to another master. They lived together in a state of pure continence, and at length took an opportunity to run away. The master pursued, and was slain by a lion. They arrived safe at a Roman army; Malchus retired to Chalcis, and his wife to another retreat. This history, by the aid of descriptions, amplifications, and digressions, Raginaldus has spun out into a long poem, in Leonine verse, in which, together with

⁸⁵ Hieron. Malchi Vita. Baillet, Vie des Saints, 21 October. La Fontaine has given the history in verse.

some false taste, such as the strange mixture of paganism and christianity which is found in Dante, and which was the fault of his age, he has shown much imagination, a great facility of composition, classical ideas, and frequently classical poetry.

He has prefixed a dedication in prose.

PRÆLUDIUM.

Baldwino Sancti Andreae Primicerio, fratri et Domino, Raginaldus Salutem.—He then salutes in order, Dominum Okwinum, Prothopriorem : nonnum Willielmum Ippopriorem⁸⁶ ; nonnum Raginaldum, Æconomum : nonnum Paulinum, à secretis : nonnum Radbertum, à cameris : nonnum Richardum, de Claude Villâ : nonnum Aschetil, de quo gaudent Angli : nonnum Dunstanum, Minervæ filium omnis-cium, cæterosque omnes quorum nomina sunt in cœlo, corpora adhuc in erofo⁸⁷.

The poem then begins:

⁸⁶ Ὑποpriorem.

⁸⁷ Of this word I can find no explanation.—It should be *terrâ*. Is it a corruption of ὄροφος, a roof or covering, and may mean under the covering of the earth ? The writers of the middle ages were fond of showing the little Greek they knew, and applied it often in a very corrupt form.

INCIPIT PRÆLUDIUM RAGINALDI SUPER
MALCHUM.

Prælia gesturus	pelago navalia miles
Dat pugnae similes	ludos prius, et, quasi durus
Hostis cernatur,	belli simulacra figurat :
Currit, maturat,	secum pugnando jocatur,
Arma legit, naves,	socios, et classe paratâ,
Lite furit gratâ,	per aquas navigando suaves.
Hic tegit, hic demùm	fert scuta rotantia pilis,
Pugnanti similis,	sic discit flectere remum.
Hic docet, hic discit,	fugat hic, fugit ille fugantem,
Hic natat, hic nantem	capit, unda fretumque dehiscit.
Sic fit, et hoc agitur,	ad pugna cruenta reposcat,
Miles ut agnoscat	ad ea siquando venit.
Illo marte vago	fit eques bellare peritus,
Fertur in arma citus,	petit hastam, cessat imago.
Sic ego scripturus	Malchum, præludere cogor.
	κ. τ. λ.

He then enters upon his subject.—Being an only

son, his parents enjoin Malchus to marry ; he refuses, and assigns his reasons :

Plenum sorde thorum	subeam plenumque dolorum?
Plenus, ait, tenebris	thalamus sordet muliebris.
Displicet amplexus,	horror mihi copula, sexus.
Conjugium vile,	vilescit sponsa, cubile.
Nolo thorum talem,	desidero spirituaalem.
His dictis flentum	franguntur dicta parentum.

He flies from his parents, and becomes a monk. Through the temptation of the devil he leaves his cloister to go home. In an hermitage, with many others, he is taken by the Saracens, who divide the prey amongst them.

The *second book* describes at great length the games which were celebrated in honour of the captures. They are borrowed from the Grecian and Roman games, and consisted of the *cæstus*, boxing, slinging, races, and quoits.

He was employed in keeping sheep, and obtained great approbation for his conduct. His master resolves to marry him to Malcha, a fellow captive, who had a husband, from whom she was separated by his being under another master. Upon this proposal Malchus thus addresses his master :

O mihi Majestas	Domini, grandisque potestas,
Semper adoranda,	veneranda, colenda, pavenda,

Cur mihi sic loqueris,
 Non licet. Attende.
 Sperno tuum jussum
 Copula, nullius coitus,
 Esse nefas remur,
 Ergo subire thorum
 Conjugis alterius
 Pro quid ais, here mi,
 Quando meam gentem
 Et patriam liqui,
 Cur me vis iterum
 Cur thalamum memores,
 Justiciam lædit
 Tangere nemo picem
 Alteriusque viri
 Non ero scortator,
 Concubitus scorti

me nubere quomodò quæris?
 Monachus sum, vir metuende.
 nequaquam, sed Monachus
 coitus, est ordinis hujus. [sum.
 ne per coitum maculemur.
 non ordinis est monachorum.
 conjunx ero conjugis hujus?
 semel hâc me sorte redemi,
 fugiens, luctumque parentum,
 coitus dammator iniqui.
 thalamo jungi mulierum?
 me nubere curve labores?
 meretrici quisquis adhæsit.
 nitidè valet aut meretricem.
 conjunx non debet adiri.
 nec adulter, nec violator.
 res est obnoxia morti.

His master threatens to kill him, upon which he consents, and retires with his new wife to a cave.

The *third book* opens with a description of the cave, and prosecutes the history of the unpolluted marriage:

Cella fuit talis,
 Intranant nupturi,
 Quam quia nosse cupis,
 In plano stabat,
 Rupes sublimis
 Esse putat numen

quam Malchus, virgo jugalis,
 lectoque pari cubituri.
 scopulus (sic accipe) rupis
 fons ab radice meabat.
 caput attollebat ab imis.
 plebs ejus stulta cacumen.

Campus eam mollis,	disjectam vertice collis,
A pede fundatam,	sustentat, habetque locatam.
Semper casuram,	semperque putas ruituram,
Hæc quoque virgultis	circunditur undique multis.
Hâc sub rupe, specus	fuit olim lumine cæcus.
Antrum semirutum,	vastum, penetrabile, mutum,
Solis inaccessum	radiis, caligine pressum.
Quæ tamen irrorat	loca fons, sol illa vaporat.
Janua cistunæ,	vix hoc rubet igne lucernæ.
Sed te ludifico,	lapidem cum janua dico.
Cardo, fores, aditus,	lapis est non arte politus.
Postes petra dabat,	sibi quos natura creabat.
Intrantique tamen	dabat arctum petra foramen.
At nequeas tecto	te sistere, corpore recto;
Ni quadrupes ibis	non hâc irrumpere quibus.
Hunc aditum tetræ	parva potes obice petræ
Claudere, nec fures	tunc magni pendere cures.
Hæc est forma foris,	fabricæ nunc interioris,
(Si mens non desit)	dicam tibi gloria quæ sit:
Dicere sed quæ sit	nequeo, cum gloria desit.

He then describes by negatives the misery of the cave, and proceeds to the wretchedness of the marriage, destitute of all decent ceremonies, and consolation :

Nec thorax auleis	obvolvitur, aut conopeis.
Fax ibi nulla micat,	nec eos est qui benedicat.
Non fuit Presbiteri,	neque sacri gloria cleri,
Quo lex more putat,	neque sponsam papa salutat,

Conjugii ritus,	neque fumum reddit ibi thus.
Non adolent ibi thus,	vel sponsa, vel maritus.
Nec thalamum girant,	nec odorem cinnama spirant.
Non ibi matronæ	sua cingunt ubera zonæ.
Non muliebre bonum	secura libido spadonum.
Proh thorus invisus !	Non voces, oscula, risus
Ullos ambo dabant,	plorantibus ora rigabant.
Dorsis ad dorsum	versis, flet uterque seorsum.
Sed neuter prodit	se, sed flet, et horret, et odit,
Et detestatur,	licet id neuter fateatur.
Dissidet ut tigris	bobus, contraria pigris.
Strix cervique mali	coeunt, sic lege jugali
Miluus et columbes,	ut amant commune palumbes,
Cum sue delphini	coeunt miscere marini :
Ut Judea crucem,	furcam latro, noctua lucem,
Ut capra cultellum,	ferulam puer, agna flagellum,
Diligit, intantum	coit horum velle jugantum.
Ardet et in nullis	ipsorum flamma medullis :
Mavult quisque mori	quam turpi cedat amori
Est quasi stercus hymen,	stola, fex, connubia crimen,
Annulus, arrha, faces,	genius, spondæque capaces
Fætor, et horrore,	fuit illis atque dolori.

These are followed by many other similes. In his distress Malchus prays to Christ for relief, and declares he would prefer any evil before consummation. His prayer consists of above sixty lines, all beginning with *ante* :

Ante mori dones	per amaros captus agones,
Ante crucem, furcas,	quam res committere spurcas,
Ante lepram, febres,	quam concubitus muliebres,
Ante volo phrenesim	quam servus luxuriæ sim.
Ante cadam spasma,	nulloque juver cataplasmo,
Ante loqui perdam,	sapient mea pocula merdam,
Ante fimo volvar,	quam cum muliere resolver
Ante pudenda tumor	solvat, quam sic fluat humor.

His temptation increases, and his virtue begins to be in danger, he remonstrates with Venus and Satan, and again addresses Christ :

Sed caro titillat,	mens ante pudica vacillat,
Blanditur menti	luculenta libido faventi,
Excitat illecebris	mentem Venus impia crebris.
Lubrica mens titubat	præsens ut fæmina nubat.
Mille modis stimulator,	non falsa loquor, nec adulator.
Quid sibi vult horum	suggesti demonorum ?
Phi Venus immunda,	phi probrum, phi pudibunda,
Res agis obscænas,	tibi præmia, sed mihi pænas.
O ex lacu tristi	cur Christicolam petiisti ?
I, petito manes,	laqueos innectis inanes ;
Irrita tela geris,	laquens laqueo capieris.
Eheu quid faciam ?	mæchusne per hæc stupra
Gratia nunc gratis	perdetur virginitatis ? [fiam ?
Non ita perdetur,	sanguis prius elicietur.
Castus malo mori	quam sic servire pudori.
Obsecro, Christe, rogo,	volo, supplico, flagito, cogo,
In actum Veneris	me labi non patieris.

In the agony of his mind he prepares to kill himself; Malcha endeavours to dissuade him; a long conversation ensues, and at length they agree to be married spiritually, and this Platonic union takes place :

Copulâ sic cordis,	nullius consciâ sordis,
Nubunt, nubuntur,	sancto thoro potiuntur.
Hos sibi signavit	Christus, castosque sacravit.
Signat corda Dominus	sibi, non Venus aut Hymeneus.
Non arcu Cupido	ferus urit corda, Cupido
Non ibi comburit,	ubi nec mens, nec caro, prurit.
Conjugio tali,	tam sancto, tam sociali,
Cum Monachâ Monachus	non horret vivere Malchus.

Notwithstanding the purity of their connexion, he feels that there is some danger in it :

Sæpe jacet ventus,	dormit sopita juvenus :
Aura vehit lenis,	natat undis cymba serenis ;
Æquore sed multo	Nereus, custode sepulto,
Quatit, et invertit	navem, dum navita stertit
Mergitur et navis,	quamvis vehat aura suavis.
Res tandem blandæ	sunt mortis causa nefandæ.

So, for fear of accidents, he forms some prudential resolutions :

Est sibi suspectus	mulieris pars sibi lectus,
Non credit lecto,	non credit denique tecto :
Nec fricat attactu	carnem caro fæda vel actu.

In *book the fourth*, having observed the ants and the bees, he recollects Solomon, and sighs to return to his monastery. He resolves to make his escape with Malcha, begins his preparations, kills goats, and of their skins makes a sort of bladders, to enable him to pass rivers. All this work was performed in the secret hours of the night, of which he gives a description, not unclassical :

Occupat hic mundum	nox, Malchi vota secundum,
Apta suo voto,	radiis et sole remoto.
Nox erat, et rebus	mundi sua lumina Phœbus
Dempserat, in fluctus,	Thetidisgremiumquereductus.
Jamque tenuis collo	caput in mare pulcher Apollo
Merserat, hîcque Thetis	sub aquosa regna quietis
Excipit: exceptum	Neptunus et æquore septum
Deducit pelago,	pelagi ne tetra vorago
Obruat admissum,	dum vadit et intrat abyssum.

Phœbus is then met by Thetis, Neptune, Triton, and the other gods of the sea, and conducted to the palace of old father Oceanus.—An account is given of all these deities, and the palace is described, with all its wonders. Here dwelt Wisdom with her children, the arts and sciences, particularly ethics, physics, and logic, the nine muses, Hercules, and many other allegorical and pagan divinities. In this very long episode the poet seems to have embodied all his

learning, and frequently changes the metre—as in the description of the palace of Oceanus :

- | | |
|-------------------|--------------------|
| 1. Ampla palatia, | 2. Promere gestio, |
| Quæ sapientia | Cærula mansio, |
| condecoravit: | cum sit aquosa, |
| Et locupletibus | Quam sit amabilis, |
| Exculta artibus | Et recitabilis, |
| edificavit, | et numerosa. |
| 3. Regia nobilis, | 4. Copia nullius |
| Arte notabilis, | Est potis ipsius, |
| et sine mole, | omnia sacra. |
| Non habitabilis, | Edere versibus, |
| Impenetrabilis, | Aut rationibus, |
| et sine sole. | Et simulacra. |

These digressions being concluded, the author returns to his history. Malchus and Malcha fly in the night ; a prayer is offered up for their safety ; they escape and pass a river.

In *book the fifth*, Malchus's master being skilled in magic and astrology consults the stars. Having there discovered the flight of his captives, he is violently enraged, and sets out in pursuit of them, with a servant. They are discovered in a cave : the servant enters it, and is slain by a lioness ; the master follows, and meets with the same fate. The lioness, having performed her duty, departs with her cubs.

They quit the cave, sing a long hymn, and return to their own country. Malchus makes a garden, plants a vineyard and a shrubbery—

In *the sixth book*, Malchus in his retreat composes a hymn, which is given at length. In an address to God the father, he recites all his proceedings throughout the Old and the New Testaments, in tristicons or triads; then he celebrates the Son and the Holy Ghost in tetrastics, and concludes with a prayer to the Virgin, and all the saints by name. He addresses his guardian angel in quaternions, beginning:

Angele, qui nobis es custos, pietate supernâ
Me tibi commissum serva, tueare, gubernâ.
Terge meam vitam vitiis, et labe veterâ,
Assiduusque comes mihi sis, vitæque lucerna.

His active and contemplative life is then described. The praises of Saint Jerome are sung, who pays them a visit. Malchus relates his life and adventures to him; and the poem concludes with these two lines:

Currendi finis,—quadrigris sive carinis
Nostris, hôc igitur—pentametro dabitur.

Many poems follow, which, though detached from the principal poem, bear relation to it, and serve as

a sort of epilogue. They are in various metres, and osme of them he styles versus reciprochè Leoninicensis, or versus dicaces: versus cristati, cornuti, trilices, pentametri, paragorici, and inversi. He seems to have been familiar with some of the classical poets, and has given the rules of the Sapphic metre, in Sapphic verse:

Discat Osbertius, studio frequenti,
Regulas certas Sapphici tenoris:
Quas potest nemo nisi per laborem,
Discere jugem.

Discat hoc, inquam, varii metrorum
Qualiter currant numeri modique:
Discat, et nunquam sibi nomen artis
Arroget antè.

Nolo te longè pedibus vagari,
Nec per anfractus ago te viarum:
Nec laborandum tibi dico multùm—
Quod petis hic est——

Te penes Flacci liber est Horatî:
Prima “ Mæcenas ” stat tibi legenda,
“ Jam satis terris, ” legitur secunda
Carminis oda.

Has duas odas aliæ sequuntur,
Laude metrorum celebres et almæ,
In quibus formas poteris videre

Carminis omnes. κ. τ. λ.

Two following poems of Raginaldus deserve more attention, as relating to the poet himself.

The first is a poem in honour of his patron, entitled, *Domino suo Americo Fagiensi—Raginaldus—*

Quid prius incipiam? Celabo viri probitatem?
Transeo militiam, genus altum, nobilitatem?

Nonne domum claram
Loquor, et famam super astra,
Culmen, opes, charam
Sobolem, tutissima castra.—

He proceeds to give him good advice in twenty stanzas—all beginning with *mandat*:

Mandat amare Deum,
Monachos, cælestia, clerum,
Nec damnare reum,
Nec captet inania rerum.—

But the poem upon Aimeric's castle at Fagia, is more interesting, as it contains a lively description of the splendid abodes and manners of the feudal times.

AD FAGIAM CASTELLUM SUUM.

Fagia castellum,
Salve, cum flore baronum,
Guerra, fames, bellum,
Procul à te, flos regionum.

Fagia, sol stellis
Est clarior omnibus, igne,
Sic tu castellis
Aliis præponere digne ⁸⁸.

Fagia celsior es
Blesis, Præneste, Micenis,
Non etiam minor es
Treveris, megalais nec Athenis ⁸⁹.

Fagia, dulce solum
Rus nobile, villa celebris,
Te veneror solum,
Te laudibus effero crebris.

Fagia, castrensis
Locus, et gens ampla virorum,
Hostibus infensis
Prostes, decus omne tuorum.

Fagia, lux regni,
Sedes et curia dives,
Cum duce non segni
Victrix per secula vives.

⁸⁸ The classical reader will recollect Pindar's first ode.

⁸⁹ I suppose Blois, Præneste, Messene, Triers, and Athens.
Migalo I have altered *meo jure* to megalais.

Fagia, quod vivis,
 Vel quod superas inimicum,
 Scire potest quivis
 Quia cuncta per Aimericum.

Fagia, magna facis
 Sub principe, sub duce tali,
 Causa tuæ pacis
 Vir hic est, scuto generali.

Fagia, publica res,
 Equitum virtus populosa,
 Teque tuosque lares
 Laus usque manet preciosa.

Fagia, terra ferax,
 Validis circumdata muris,
 Judiciï verax,
 Succincti clausula juris.

Fagia, frumenti
 Felix humus, apta Falerno,
 Commodus armenti,
 Locus aëre grata superno.

Fagia, grande forum,
 Recipis venalia quæque,
 Colligis armorum,
 Locuples juventâ fideque.

Fagia, cespitibus
Vivis tellus co-operta,
Pabula des gregibus,
Per prata virore referta.

Fagia, regalis
Pagus, dominis dominabus
Patria legalis,
Dives famulis famulabus.

Fagia, causicis
Tua presonat aula frequenter,
Atria grammaticis
Fiuntque canora valentèr.

Fagia, rethoribus
Clamosis es reverenda,
Equè militibus
Caleatis es metuenda.

Fagia, postpono
Quod multis causa fuisti
Mortis, et ense bono
Terras animamque tulisti.

Fagia, prætereo
Quæ sic tua gloria terræ
Dicere, nam nequeo
Præconio tanta referre.

Fagia, cur dicam
 Quod per tua strenua facta,
 Et vim mirificam,
 Cernis loca multa subacta.

Fagia, si loquerer
 Linguis, et millia nossem
 Plectra, prius morerer
 Quam singula scribere possem.

Fagia, dum calidis
 Sol curribus occidet undis
 Ceruleæ Thetidis,
 Hastes mucrone retundis.

Fagia, donec aper
 Silvas, et flumina piscis,
 Et virgulta caper
 Repetunt, tu crescere discis.

Fagia, donec apes
 Orchisium, juvenemque puella,
 Esuriensque dapes
 Amat, ardens vincere bella.

Fagia, dum vivam,
 Te laudo meam genitivam
 Terram, dum fuero,
 Grates tibi solvere quæro.

Fagia, favisti,
Genuisti, perdocuisti
Olim me puerum
Falso discernere verum.

Fagia, vive, vale,
Nostrum tibi sic speciale
Carmen, et has apices,
Raginaldi nomine dices.

Fagia, sic facies,
Si famuli carmine gaudes :
Scripta suscipies,
Famuli de te tibi laudes.

The celebrated poem the *Schola Salerni*, or *Regimen Sanitatis Salernitanum*, is to be referred to the end of the eleventh century. It was written by the learned doctors of Salerno, and contains rules for the preservation of health, and the prevention of disease, composed for the use of Robert of Normandy, son of William the conqueror, to whom it is dedicated. No poem was more popular in the middle ages, and many of its precepts are frequently quoted even to this day; but it is too long for insertion here, and a new edition of it, with a copious introduction and notes, is prepared for the press.

The Twelfth Century.

In days of gross darkness and superstition, Hildebert could see and reprove the vices and ignorance of his contemporaries, even of the highest rank in the church. He was a Cluniacensian monk, and a disciple of the celebrated Berengarius. About the year 1107, having been persecuted by Henry the first, king of England, he retired to Rome, that he might be protected by Pascal the second. Upon his return he was imprisoned, and refused to undergo the ordeal by fire to prove his innocence of the charges brought against him. In 1097 he was consecrated bishop of Mans, and about 1130, archbishop of Tours. His death is fixed about 1136. He was a man of genius and learning, a philosopher, a poet, and a divine; and his works were numerous. Poems on the praises of Zosimus, the life of Saint Mary the Ægyptian, in Leonine verse, on the Mass, on Rome, on the Creation, or work of six days, an Epitaph on Berengarius, and one hundred and forty-eight Cantilenæ, or Songs, on the corrupt state of the Romish Church and other subjects, have been attributed to him⁹⁰.

⁹⁰ Fabritius, Leyser, Tanner, Bibl. Cave, etc.

CANTILENA IN ANTICHRISTUM, ET SPI-
RITUALES FILIOS EJUS⁹¹.

Deduc, Sion, uberrimas,
Velut torrentem, lacrimas :
Namque pro tuis patribus
Nati sunt tibi filii,
Quorum dedisti manibus,
Tui sceptrum imperii.
Fures et furum socii,
Turbato rerum ordine,
Abutuntur regimine
Pastoralis officii.
Ad corpus infirmitas
Capitis descendit,
Singulosque gravitas
Artus apprehendit.
Vide, Deus ultionum,
Vide, videns omnia,
Quod spelunca vespillonum
Facta est Ecclesia:
Quod in templum Solomonis
Venit princeps Babylonis.

There is attributed to him a humorous poem on the clergy's being commanded to dismiss their wives and concubines by Calixtus the second⁹². In a chapter

⁹¹ Mat. Flacii Poemata. Leyser, p. 386.

⁹² Distinc. 27. c. 8. Presbyteris.

held to debate the question, twenty of the clergy successively deliver their sentiments :

Clerus et presbyteri nuper consedere
Tristes in capitulo simul, et dixere.
Nostras vult ancillulas Præsul remove,
Quid debemus super hoc ergo respondere?—

The last speaker amongst other things says,

Coram totâ curiâ Papa declaravit
Sacerdotem, qui hic et hæc et hoc declinavit :
Omnem generantem excommunicavit,
Ex sorore filium ipse procreavit⁹².

Wippo, chaplain to the emperors Conrad the Salic, and his son Henry the third, who reigned from 1124 to 1156, wrote a book of Proverbs in one hundred and forty-eight lines, of which this is the commencement :

INCIPIT INVENTUM—REFERENS PROVERBIA
CENTUM.

Decet Regem
Discere legem.
Audiat Rex
Quod præcipit lex.

⁹² Mat. Flacii Poemata. Leyser, p. 371.

Legem servare
Hoc est regnare.
Notitia librorum
Lux est animorum.
Sæpiùs offendit
Qui lumen non attendit.
Qui habet scientiam
Ornat sententiam.
Melior est sapientia
Quam sæcularis potentia⁹³.

We arrive now at a poet from whose celebrity this style of verse derived its name; it is unnecessary to confute the notion that he was the inventor of it. Leoninus, or, as he is styled in some manuscripts, Leonius, was first a canon of the order of Saint Benedict at Paris, afterwards a monk of Saint Victor's monastery at Marseilles. He composed twelve books in heroic verse of the History of the Bible, and other poems, with considerable purity and elegance, without rhyme. This he afterwards adopted; and his rhyming verse met with such approbation that he continued to write in that manner⁹⁴.

Having asked a favour, for the benefit of his church of Saint Benoit, of Nicholas Breakspear when

⁹³ Fabrit. Bibl. Med. Lat. vol. 1. in fine.

⁹⁴ Pasquier, Recherches de la France, Paris, 1621. Lib. 7. ch. 2. p. 596.

a cardinal, upon his being elected pope the promise was forgotten. Upon which he addressed him in a poem of forty-two verses :

Papa, meas, Adriane, preces, si postulo digna,
 Suscipe tam vultu placido, quam mente benignâ.
 Non novitatis amor hùc me tulit, aut levitatis
 Impetus, aut etiam propriæ spes utilitatis.
 Non peto præbendas, nec honores ecclesiarum,
 Suntque modesta precum, sunt et pia, vota mearum.
 Pauperis ecclesiæ, cujus pro jure laboro,
 Justus ut es, memor esse velis, nihil amplius oro.

The cardinal of Saint Mark, afterwards Alexander the third, became his advocate in this affair, and obtained his petition. When he was elected to the popedom, Leoninus thanked him in a poem in which the same rhyme was continued through many lines :

Summe parens hominum, Christi devote minister,
 Pastorum pastor, præceptorumque magister :
 Quem rigor, et pietas, quem nota fama pudoris,
 Et lucis calcatus amor, pars magna valoris,
 Cæteraque ut taceam, dos maxima mentis et oris,
 Invitum ad summum traxerunt culmen honoris.
 Quas tibi me laudes non ficto pectore noris,
 Nec malè quærendi studio cecinisse favoris.
 Nam nisi me justi cohiberent fræna timoris,
 Ne quâ verecundi fierent tibi causa ruboris,

Altius aggrederer opus, et limæ gravioris,
 Laudibus ire tui per singula membra nitoris.
 Nec benè decerpti libamen sumere floris,
 Sed sanare omnes gustu tam suavis odoris :
 Si licet ingenium mihi venæ pauperioris.

This rhyme in oris continues for thirty lines more, then other rhymes commence, and are followed in the same manner.

In the reigns of Stephen and Henry the second lived Henry of Huntingdon the historian, who was likewise a voluminous poet. He wrote eight books of epigrams, and as many upon love ; and he added two books upon aromatics and gems, and another upon weights and measures to the fictitious Macer, inferior however to that author. Some of his poetry is not inelegant, and in general without rhyme ; but the following upon England is in rhymed hexameters and pentameters.

Anglia terrarum—decus, et flos finitimarum,
 Est contenta sui—fertilitate boni,
 Externos gentes,—cōsumptis rebus, egentes,
 Cum fames lædit—recreat et reficit.
 Commoda terra satis—mirandæ fertilitatis,
 Prosperitate viget—cùm bona pacis habet ⁹⁵.

⁹⁵ Camden's Remains, p. 7.

The crusades afforded noble subjects for prose and verse. Two rhyming poets, Fulk and Gilon, have given the history of the first crusade⁹⁶. A poem, in quatrains, of nine hundred lines, on the recovery of Ptolemais or Acre, by Monachus Florentinus, bishop of that place, and who was present at the siege which he describes, is of course too long for insertion here; and I shall therefore merely select what relates to our heroic countryman Richard Cœur de Lion.

He mentions the date of the capture, July 12th, 1191 :

A natali Domini mille ducentorum,
Novem minùs, spacium defluxerat annorum,
Accon ferè circulis obsessa duorum,
Idus quarto Julii, redditur annorum.

DE REGE ANGLIÆ DIVERTENTE CYPRUM,
EAMQUE SUBJUGANTE.

Interim Rex Angliæ inclytus Richardus,
Qui per famam redolet ut odore nardus,

⁹⁶ Fulk's poem in three books ends at the siege of Nice. It is printed in Du Chesne's Collection of the Historians of France, tom. iii. Gilon begins from thence and finishes with the coronation of Godfrey. It is imperfect in Du Chesne, but more perfect in six books, in Martene and Durand's Thes. Anecd. tom. 3.

Metuendus hostibus, sicut feris pardus,
Cyprum tum venerat, licet suis tardus.

Nam tyrannus insulæ, turba pietatis,
Tribus ibi navibus regis naufragatis,
Homines incluserat, navibus ligatis,
Equis, victualibus, armis, usurpatis.

Sed à Rege reddere cuncta postulatur,
Negat, pugnat, vincitur, fugit, vinculatur,
Digna factis ultio dignè compensatur :
Captivator hominum modò captivatur.

Victis castris, urbibus Cypri subjugatis,
Plenè faveant Regi, addendaque satis
Cogitent calcaria mundum. Ergo datis
Ventis, intrat pelagus fluctibus iratis.

DE QUADAM NAVI TURCORUM ONERATA IGNE
GRÆCO, ET ARMIS, VOLENTE INTRARE CI-
VITATEM, QUAM ITA EXPUGNAVIT REX
ANGLIÆ, QUOD TOTA PENITUS SUBMERSA
EST, CUM OMNIBUS IN EA CONTENTIS.

Dum Acconem satagit iter maturare,
Navi magnæ molis contigit obviare,
Quam Acconem comperit Rex velle intrare,
Et Turcis præsidia maxima portare.

Ad hanc ergo galeæ cunctæ congregantur,
 Sonant tubæ, classica, tympana pulsantur,
 Exeruntur gladii, arcus sinuantur,
 Ad instar grandinis spicula vibrantur.

At Turci de caveis, ut de castro forti,
 Ictu nostros lapidis ut tormentis torti,
 Sudibus, et jaculis, tribuentes morti,
 Metum nostræ maximum ingerunt cohorti.

Sed per vocem regiam sese resumentes,
 Turcas vexant acriùs supereminentes,
 Jaculorum verubus caveis figentes.
 Nostros tamen reprimunt igne perfundentes.

Et dum navis rumpitur rostris galearum,
 Ignis, sudes, jacula, profuere parùm.
 Nam dum illos sorbuit puteus aquarum,
 Esca fuerunt volucrum atque belluarum.

Armis potentissimi periere mille,
 Quod si fortè recepissent mœnia villæ,
 Nunquam hos devinceret iste Rex vel ille,
 Nec currens Græcia tota cum Achille.

QUOMODO REX ANGLIÆ VENIT ACCONEM.

Versus igitur Accon malus incurvatur,
 Oculis navigium æquora furatur,
 Christianus populus gaudens gratulatur,
 Et confisus Ethnicus dolet et turbatur.

By the treaty upon the surrender of the city, Saladin had engaged to restore the wood of the holy cross, and gave hostages to that effect. Upon his nonperformance of the conditions, Richard put the hostages to death :

Coram tabernaculis igitur Turcorum,
Jugulari corpora clarus Rex Anglorum,
Plusquam tria millia jubet captivorum,
Pro reddendâ vadium cruce relictorum ⁹⁷.

Dr. Nares, in his *Memoirs of Lord Burghley*, has introduced what he styles a prayer to Saint George, and as such it is printed, without any distinction of lines ⁹⁸. But it is in reality a hymn, in rhyming Latin, and should be thus arranged. I have introduced it here, as relating to the great saint of the crusade and of England, the date of its composition not being known.

⁹⁷ *Monachi Florentini Acconensis Episcopi de Recuperatâ Ptolemaide Liber.* inserted in *Heroldi de Bello Sacro Continuatæ Historiæ libri sex, commentariis Gulielmi Tyrensis additi.* Basil, 1560. p. 225, etc.

⁹⁸ Vol. i. page 435. from the *Horæ beatissimæ Virginis Mariæ ad usum Sarum*, Paris, 1520. By examining the original, fol. lxxxiii. I have corrected some errors, and added the four last lines.

Georgi, martyr inclite,
 Te decet laus et gloria,
 Prædotatum militiâ :
 Per quem puella regia,
 Existens in tristitiâ,
 Coram dracone pessimo
 Salvata est et animo :
 Te rogamus corde intimo :
 Ut cum cunctis fidelibus
 Cœli jungamur civibus,
 Nostris ablutis sordibus.
 Ut simul cum lætitiâ
 Tecum simus in gloriâ,
 Nostraque reddant labia
 Laudes Christo cum gratiâ.
 Ora pro nobis,
 Georgi, Christi miles,
 Ut hostes visibiles et invisibiles
 Sint contra nos valdè debiles.

Though a more elegant and classical style of composition was adopted by some superior scholars in the twelfth and thirteenth centuries, rhyme was employed by our countryman Walter de Mapes with singular humour and felicity. This poet was chaplain to king Henry the second, successively canon of Salisbury, præcentor of Lincoln, archdeacon of Oxford in 1197, and afterwards prebendary of Saint Paul's. In a journey to Rome he saw the

corruptions of the papal court, and the dissolute lives of the monks and clergy, whom he censured with unsparing wit; and most of his works are severe satires upon popes, cardinals, bishops, the regular and secular ecclesiastics⁹⁹. It is difficult to ascertain many of his works: in some he assumed a feigned name, some undoubtedly written by him have been attributed to other writers, and other poems have been assigned to him to which he had no claim. Several pieces under the name of Golias, as *Apocalypsis Goliæ pontificis*, *Sermones Goliæ*, have usually been supposed to be his; yet Warton and others have thought that there was sufficient reason to consider Golias as a real name, and a different person. James had seen a separate collection of his works¹. Giraldus Cambrensis was the intimate friend of Walter, and acquainted with Golias. He speaks of them as different persons, censures Golias for his severity against the monks, and quotes a satirical epitaph upon him. Yet after all, the internal evidence is in favour of Walter's being the real author. It is scarcely probable that there should

⁹⁹ *Gyraldi Cambrensis Ecclesiæ Speculum*. Bale de *Illustribus Britan. Scrip.* who has given a catalogue of his works. Trithemius. Tanner. *Bibl.* etc.

¹ MSS. Bodl. James, i. p. 320. Warton, *Hist. Poet.* vol. iii. p. 185. Selden ad Fletam, p. 524.

have been two men who resembled each other so perfectly in language, style, humour, and enmity to the corruptions of the church. Walter de Mapes translated from the Latin into French, at the instance of king Henry, the popular romance of the Saint Graal, of which the original manuscript remains in the British Museum².

Of this facetious writer I shall introduce two pieces, the one upon a serious, the other upon a comic, subject.

The first is a dialogue between the body and soul of a condemned person after death, disputing as to which was the cause of their common dreadful calamity³. It was a popular subject, and there is a Saxon poem of the same nature⁴.

VISIO LAMENTABILIS DEVOTI CUJUSDAM
HEREMITÆ SUPER LUGUBRI DISCEPTA-
TIONE ANIMÆ CONTRA CORPUS.

Noctis sub silentio, tempore brumali,
Deditus quodammodo somno spirituali,
Corpus carens video spiritu vitali:
De quo mihi visio fuit sub formâ tali.

² Warton, *ibid*.

³ It was printed without date, apparently in the fifteenth century, and exists in manuscript, Harl. 978. 2851. Cotton. Titus. A. xx. There are great variations in all the copies.

⁴ Conybeare, *Archæol.* vol. 17.

Dormitando paululùm, vigilando fessus,
 Ecce quidam spiritus, novitèr egressus
 De prædicto corpore vitiis oppressus,
 Qui carnis cum gemitu sic plangit excessus.

Juxta corpus spiritus stetit et ploravit,
 Et his verbis acritèr carnem increpavit—
 O caro miserrima, quis te sic prostravit,
 Quam mundus tam subitò pridiè ditavit?

Nonne tibi pridiè mundus sequebatur?
 Nonne tè provincia tota verebatur?
 Quòd nunc est familia quæ tibi subdebatur?
 Cauda tua penitùs jam nunc amputatur.

Non es nunc in turribus de lapidibus quadratis,
 Nec nec in palacio magnæ largitatis:
 Jaces nunc in feretris parvæ quantitatis,
 Deponendum tumulo qui minor est satis.

Quid valent palacia pulcra, vel quid ædes?
 Vix nunc tuus tumulus septem capit pedes.
 Quanquam falsò judicans à modo non lædes.
 Per te nobis misera est in inferno sedes.—

The soul goes on to reproach the body with having brought them into this miserable situation.—The body replies, throwing the blame upon the soul, whose office it was, as the superior lady and mistress,

to restrain and govern the body. The question is farther disputed on such grounds, till they are interrupted by the demons :

Postquam tales anima expressisset mœrores,
Ecce duo dæmones pice nigriores :
Quorum turpitudinem totius scriptores
Mundi non describerent, nec pingerent pictores.

Ferreas furcinulas manibus ferentes,
Ignem et sulphureum per os emittentes,
Similes ligonibus sunt eorum dentes,
Et ex eorum naribus procedunt serpentes.

Sunt eorum oculi ut pelves ardentes,
Aures habent patulas sanie fluentes,
Sunt in suis frontibus cornua gerentes,
Digitorum unguæ ut aprorum dentes.

Isti cum furcinulis animam sumpserunt,
Quam mox apud inferos cum impetu traxerunt,
Quibus et diavoli multi occurrerunt,
Qui pro tali socio gaudium fecerunt.

Viscatis corrigiis eam ligaverunt,
Quidam furcis ferreis ventrem diruperunt
Quidam cum novaculis acutis sciderunt,
Quidam plumbum fervidum in eam projecerunt.

Quidam os stercoribus suis repleverunt,
Et in ejus oculos quidam comminxerunt,
Minutatim etiam ipsam dividerunt,
Post in stagnum igneum præcipitaverunt.

Post hæc dicunt demones, quasi fatigati :
“ Hi qui nobis serviunt, et non voluntati
Divinæ obediunt, sic sunt honorati :
Tu debes in centuplum duriora pati.”

His auditis Anima gemens suspiravit,
Et voce quâ potuit parùm murmuravit.
Quando verò baratri januas intravit,
Voce lamentabili et quærulâ clamavit.
“ Creaturam respice, fili David.”

Tunc clamabant dæmones, et dixerunt ei :
“ Tardè nimis invocas nomen tui Dei,
Non dices de cætero *miserere mei*,
Non est ultrà veniæ spes, nec requiei:

Lumen non de cætero videbis diei,
Decor transmutabitur tuæ faciei,
Nostræ sociaberis dehinc aciei,
Et assimilaberis nostræ speciei.
Sic sic apud inferos consolentur rei.”

Talia cum videram dormiens expavi,
Et extra me positus ferè vigilavi,
Et ex expansis manibus ad Deum clamavi,
Orans ut me proteget à pœnâ tam gravi.

Mundum cum frivolis suis condemnavi,
Aurum, gemmas, prædia, vana reputavi,
Rebus transitoriis abrenunciavi,
Et me Christi manibus commendavi.

Explicit conflictio inter corpus et animam.

There is great resemblance between the playful cruelties exercised by these demons, and those of Dante:

E Graffiacan, che gli era più di contra,
Gli arroncigliò le'mpegolate chiome,
E trassel su, che mi parve una lontra.

O Rubicante, fa che tu gli metti
Gli unghioni addosso sì, che tu lo scuoi,
Gridavan tutti insieme i maladetti.

E Libicocco, Troppo avem sofferto,
Disse: e presegl' l' braccio col ronciglio,
Sì che, stracciando, ne portò un lacerto.

Barbariccia con gli altri suoi dolente,
Quattro ne fe' volar dall' altra costa,
Con tutti i raffi, ed assai prestamente

Di quà di là discesero alla posta:
Poser gli uncini verso gl' impaniati,
Ch' eran già cotti dentro della crosta⁵.

⁵ Inferno, Cant. xxii. v. 34. 40. 70. 145.

The next is the celebrated convivial song, which has been often printed ; but as it is the best specimen of Walter de Mapes's humorous style, I shall again introduce it :

Mihi est propositum in tabernâ mori,
Vinum sit appositum morientis ori,
Ut dicant cum venerint Angelorum chori,
“ Deus sit propitius huic potatori.”

Poculis accenditur animi lucerna,
Cor imbutum nectare volat ad superna,
Mihi sapit dulcius vinum in tabernâ
Quam quod aquâ miscuit præsulis pincerna.

Suum cuique proprium dat natura munus.
Ego nunquam potui scribere jejunos ;
Me jejunum vincere posset puer unus,
Sitim et jejunium odi tanquam funus.

Unicuique proprium dat natura donum
Ego versus faciens vinum bibo bonum,
Et quod habent melius dolia cauponum
Tale vinum generat copiam sermonum.

Tales versus facio quale vinum bibo ;
Nihil possum scribere nisi sumpto cibo,
Nihil valet penitùs quod jejunus scribo,
Nasonem post calices carmine præibo.

Mihi nunquam spiritus prophetiæ datur
Nisi tunc cum fuerit venter benè satur :
Cum in arce cerebri Bacchus dominatur,
In me Phœbus irruit ac miranda fatur ⁶.

The following spirited translation of this Bacchanalian song is by Mr. Derby of Fordingbridge in Hampshire :

1.

I'm resolv'd in a tavern with honour to die :
At my mouth place a full flowing bowl,
That angels, while round me they hover, may cry,
“ Peace, O God, peace to this jolly soul !”

2.

By toping the mind with fresh vigour is fraught,
The heart too soars up to the skies ;
Give me wine that's unmixed—not that watery draught
Which the president's butler supplies.

3.

To each man his gift Nature gives to enjoy,
To pretend to write well is a jest
When I'm hungry ; I yield, overcome by a boy ;
And a fast like the grave I detest.

⁶ Camden's Remains, p. 298.

4.

My verses all taste of the wine that I stow ;
While I'm empty my muse is unkind ;
But with bumpers enliven'd how sweet does she flow !
Fam'd Ovid I leave far behind.

5.

Till my belly's well fill'd truths I ne'er can divine ;
But when Bacchus presides in my pate,
The strong impulse I feel of the great god of rhyme,
And wonderful things I relate.

Festive songs were very common. Here is another specimen⁷:

Quicunque vult esse frater,
Bibat bis, ter, et quater :
Bibat semel, et secundo,
Donec nihil sit in fundo.
Bibat hera, bibat herus,
Ad bibendum nemo serus :
Bibat iste, bibat illa,
Bibat servus cum ancillâ.

⁷ Petri Andreæ Canonherii de admirandis vini virtutibus. Antwerp, 1627, page 501.

Et pro Rege, et pro Papâ
 Bibe vinum sine aquâ.
 Et pro Papâ, et pro Rege,
 Bibe vinum sine lege.
 Hæc una est lex Bacchica,
 Bibentium spes unica.

His verses when the pope forbade the clergy their wives and concubines are witty, but too long for insertion here. The first and last stanzas are :

Prisciani regula penitus cassatur
 Sacerdos per Hic et Hæc olim declinatur,
 Sed per Hic solummodò nunc articulatur,
 Cum per nostrum Præsulem Hæc amoviat̃ur.

Ecce jam pro clericis multum allegavi,
 Nec non pro presbyteris plura comprobavi :
 Pater Noster nunc pro me, quoniam peccavi,
 Dicat quisque Presbyter cum suâ Suavi ⁸.

To show the popularity of such subjects as the dispute between the body and the soul, I shall now introduce a poem written by an Englishman in the time of Henry the third, containing a contest between the eye and the heart, in alternate rhyme ⁹.

⁸ Camden's Remains, p. 501.

⁹ Ibid. p. 301.

Quisquis Cordis et Oculi
Non sentit in se jurgia,
Non novit qui sunt stimuli,
Quæ culpæ seminaria,

Causam nescit periculi,
Cur alternant convitia,
Cur procaces et æmuli
Repliunt in se vitia.

Cor sic affatur Oculum :
Te peccati principium,
Te fontem, te stimulum,
Te mortis voco nuntium.

Tu domûs meæ janitor
Hosti non claudis ostium,
Familiaris proditor
Admittis adversarium.

Nonne fenestra diceris,
Quam ? mors intrat ad animam :
Nonne quod vides sequeris
Ut bos ductus ad victimam ?

Saltem sordes quas ingeris
Cur non lavas per lacrimam :
Aut quare non erueris,
Mentem fermentans, azymam ?

Cordi respondit Oculus :
 Injustè de me quæreris,
 Servus sum tibi sedulus,
 Exequor quicquid jusseris.

Nonne tu mihi præcipis
 Sicut et membris cæteris ?
 Non ego, tu te decipis,
 Nuntius sum quò miseris ?

Cur damnatur apertio
 Corpori necessaria,
 Sinè cujus officio
 Cuncta languent officia ?

Quò, si fiat ereptio,
 Cum sim fenestra pervia :
 Si quod recepi nuntio,
 Quæ putatur injuria ?

Addo quid nullo pulvere
 Quem immitto pollueris,
 Nullum malum te lædere
 Potest, nisi consenseris.

De corde mala prodeunt,
 Nihil invitum pateris,
 Virtutes non intereunt
 Nisi culpam commiseris.

Dum sic uterque disputat,
Soluta pacis osculo,
Ratio litem amputat
Definitivo calculo.

Utrumque reum imputat,
Sed non pari periculo :
Nam Cordi causam reputat,
Occasionem Oculo.

Muratori has quoted part of a poem of Peter
Abbet of Clugni ¹⁰, de Resurrectione Domini :

Lumen clarum
Tenebrarum
Sedibus resplenduit,
Dum salvare
Recreare
Quod creavit, voluit.

Hinc Creator,
Ne peccator
Moriretur, moritur.
Cujus morte,
Novâ sorte,
Vita nobis nascitur.

¹⁰ Antiq. Med. Æv. Dissert. 40.

I shall now give some extracts from two very extraordinary hymns to the Virgin Mary, both equally blasphemous in different ways. In the first she is deified, and passages of scripture which relate to God the Father, the Son, and the Holy Ghost, are applied to her. In the other she is treated as a mere earthly female, the beauty of every specific part of her body is celebrated, and the love of God towards her is converted into an absolute carnal affection.

The first is from a manuscript in the Cotton library, upon parchment in great letters in small quarto, and contains forty-two leaves. There are alternately a passage from the scriptures and four verses ¹¹.

Et erit tanquam lignum quod plantatum est secus decursus aquarum, quod fructum suum dabit in tempore suo :

Ave, porta paradisi,
Lignum vitæ quod amisi
Per te mihi jam dulcescit,
Et salutis fructus crescit.

¹¹ Cotton MSS. Titus. A. xxi. The title is *Mariale, sive Liber in quo plurima quæ in scripturis de Deo, Patre et Filio dicuntur transformantur, metris resonantibus, ad venerationem beatæ Virginis.*

Apprehendite disciplinam, ne quando irascatur Dominus, et pereas de viâ justâ.

Ave, morum disciplina,
Via, vitæ lux divina,
Iram dei mitigasti,
Quando Christum generasti.

Voce meâ ad Dominum clamavi, et exaudivit me de monte sancto suo.

Ave, Virgo, cujus clamor
Nostri fuit pius amor,
Qui de monte exauditur,
Verbum carni cum unitur.

Signatum est super nos lumen vultus tui, Domine, dedisti lætitiâ in corde meo.

Ave, cujus refulgentem
Splendor patris fecit mentem,
De splendore vultûs tui
Fac signetur servi tui.

This hymn, which occupies the greatest part of the book, is followed by a Litany to the Virgin.

The other is from a manuscript in the Bodleian library¹²:

Ave, pulcra pelle, pulpâ,

Fœcundata sine culpâ,

Sine viri semine :

Ave, cujus pulcrimenti

Totus fulgor firmamenti

Vincitur vibramine.

Ave, pulcra naso, malis,

Pulcra dorso, pulcra palis,

Dentiumque serie :

Pulcra pulcrum aliorum

Formam vincis, et olorum

Olorinâ facie.

Ave, pulcra columellis,

Et gingivis, et labellis,

Pulcro pulcra cilio :

Ave, cujus calcem clarè

Nec centenni commendare

Sciret Seraph studio.

Ave, pulcra pulcris suris,

Pulcra pulcri nomine cruris,

Musculis et tibiis :

Pulcra plantis, pulcra talis,

Umbilico, coxis, aliis,

Pernis, et arteriis.

¹² MSS. Bodl. Arch. C. 29. N^o. 851. In this volume there are many other rhyming verses—as Bridlington's Prophecies.

Ave, pulcra fauce, nare,
 Cujus nemo caraxare
 Potest formam graphicis;
 Pulcra nomine digitorum,
 Scapularum, lacertorum,
 Et interscapulis.

I shall quote only one passage more :

Ave, castè fœcundata,
 Nullâ carnis titillata
 Lascivâ libidine.
 Ave, templum summi Regis,
 Et Pastoris novæ legis
 Altare thuricæum :
 Ave, cujus faber poli
 Reservavit sibi soli
 Virginale hymeneum ¹³.

Geoffrey de Vinesauf, educated at Saint Frideswide's priory, and in France and Wales, professed himself an enemy to Leonine verse, and wrote a long poem in hexameters, dedicated to pope Innocent the third, entitled *De Novâ Poetriâ*, to recommend both by precept and example a new and more classical style. Of his own reformed and reforming verse the following specimen from a poem written on the

¹³ Observe the word caraxare, from the Greek *καράσσω*, *αξω*.

death of king Richard the first, on a Friday in the year 1199, may suffice¹⁴ :

O Veneris lacrimosa dies ! O sidus amarum !
Illa dies tua nox fuit, et Venus illa venenum.
Illa dedit vulnus——

This is ridiculed by Chaucer in the Nun's Priest's Tale, where Chanticleer is killed on a Friday :

O Gaulfride, dear master sovereign,
That, when that worthy king Richard was slain
With shot, complainedst his death so sore !
Why ne had I now thy science, and thy lore,
The Friday for to chide, as did ye ?
For on a Friday shortly slain was he¹⁵.

The Thirteenth Century.

Leonine verse was pressed into the service of science. Alexander de Villâ Dei, a friar minor of Dole in France, and educated at Paris, in 1209 wrote a metrical grammar, entitled *Doctrinale Puerorum*, of which the rules were taken from Priscian, and

¹⁴ Selden, *judicium de decem scriptoribus Anglicanis*, Opera, Ed. Wilkins, vol. ii. p. 1166.

¹⁵ Ed. Speght, 1602. fol. 83.

who may be considered as the precursor of Lilly and Busby. It was first printed at Venice in 1473, in a small quarto, with a commentary, under the title of *Alexandri Grammatici Opus, interpretatum a Ludovico de Guaschis*. This is the beginning :

Scribere clericulis paro doctrinale novellis,
Pluraque doctorum sociabo scripta meorum.
Jamque legent pueri pro nugis Maximiani,
Quæ veteres sociis nolebant pandere caris¹⁶.
Præsens huic operi sit gratia pneumatis almi,
Me juvet, et faciat complere quod utile fiat.

Of his rules the following is a specimen ; of the fourth declension he says—

Quarta dat *us* recto : dabit *u*, sed nisi neutro.
U non mutabis donec plurale videbis.
Us genitivus habet, sed tertius *Ui* tibi præbet.
Um quarto dabitur : quintus recto simulatur.
U retinet sextus. Sed flecte *domum* sapienter.
Tota *domus* quartæ, *mi*, *mo*, *rum*, *mos* que secundæ.

It is uncertain when Alanus was born. He presided over the ecclesiastical school at Paris, was

¹⁶ That is, as it is explained in the commentary, Maximian's work was held to be so valuable, that they would not communicate it to their dearest friends.

styled Doctor Universalis, and became a lay-brother of the Cistertian order.

He was the best poet of his age, and wrote many poems of great length, and which have been much admired. Amongst these, Anti-Claudianus, in nine books, is a work of great learning, and a perfect Encyclopædia. Planctus Naturæ, in prose and verse, is an imitation of Boethius. He composed likewise Parables in verse, De Christi Incarnatione, and other works: but none in rhyme, except the following, which consists of one hundred and forty-eight lines:

ns

*Contra Amorem Veneris, probans Virgines et non
Mulieres ad Matrimonium esse ducendas.*

Vix nodosum valeo nodum denodare,
Et indemonstrabile monstrum demonstrare,
Undè volens Veneris vultum denodare,
Quæ naturas hominum vult denaturare.

Hujus arte magicâ quivis *protheatur*,
Jovialis deitas per hanc humanatur,
Mars in pace vincitur, Bacchus debacchatur,
Ipse Titan uritur, Triton inflammatur.

Dulce malum amor est, et dulcor amarus,
Inimica caritas, inamicus carus,
Ignara prudentia, sapiens ignarus,
Præavara largitas, largiens avarus.

Pœna delectabilis, tristis paradisus,
Arridens tristities, et contristans risus,
Visionis cæcitas, cæcitatis visus,
Odium amabile, et amor invisus.

Sitiens ebrietas, sitis ebriata,
Saties famelica, fames satiata,
Virtuosum vitium, virtus vitiata,
Inquietum gaudium, requies ingrata.

Then he proceeds to discuss the question :

Quis nisi mentis inops, hostis rationi,
Fletum confert gaudio, risum passioni,
Lutum gemmæ conferens, noctuam pavoni,
Flori fœnum comparat, Thersitem Adoni ?

Ut pruinâ gratior dies est æstiva,
Florequè decrepito rosa primitiva,
Sic matronæ Venus est quasi positiva,
Cùm Venus virgunculæ sit superlativa.

Ergo non ulteriùs quæstio procedat,
Cùm se parti virginum ratio concèdat,
Ergo nupta virgini in amore cedat,
Rt innupta quælibet nuptam antecèdat.

About the year 1250 flourished our facetious countryman Michael Blaunpayn, from his country sometimes called Cornubiensis, who studied at Oxford,

and wrote epistles, and many poems¹⁸. Henry de Avranches, poet laureate to Henry the third, having affronted the men of Cornwall in some of his poems, the insult was amply revenged in a Latin satire by Michael Blaunpayn, which was recited in the presence of Hugh Abbot of Westminster, and other great ecclesiastics, of which this is a short extract :

Est tibi gamba capri,—crus passeris, et latus apri,
Os leporis, catuli—nusus, dens et gena muli,
Frons vetulæ, tauri—caput, et color undique Mauri.
His argumentis—quænam est argutia mentis ?
Quòd non à monstro—differs satis hìc tibi monstro¹⁹.

In another poem he says of England :

Nobilis Anglia—pocula, prandia—donat et æra.
Terra juvabilis—et sociabilis—agmine plena.
Omnibus utilis—Anglia fertilis—est et amœna,
Sed miserabilis—et lacrimabilis—absque catervâ,
Neustria debilis—et modò flebilis—est quia serva.

Neustria, or Normandy, when it was taken by the French from king John²⁰.

¹⁸ Wood, *Antiq. Oxon.*

¹⁹ MSS. Arch. Bodl. c. 29. Warton, vol. i. p. 51, note.

²⁰ Camden, p. 6.

Michael applied to Henry the third for a provision in these lines :

Regni Rector—miles ut Hector—dux ut Achilles,
Te quia sector—melle vector—mel mihi stilles ²¹.

The following severe verses were made when Edward the first and the Pope united in taxing the clergy :

Ecclesiæ navis—titubat, regni quia clavis
Errat; Rex, Papa—facti sunt unica capa :
Hoc faciunt, *Do, Des*,—Pilatus hic, alter Herodes ²².

The Fourteenth Century.

John Bridlington, studied at Oxford, was a canon regular of Saint Augustine at Bridlington, and afterwards prior, wrote three books of prophecies, foretelling events already past in the English history of which he was the contemporary. He was born in 1319, the thirteenth year of Edward the second, and dying in 1379, the third year of Richard the second, was canonized ²³.

²¹ Camden, p. 301. ²² Ibid. p. 303. ²³ Warton, vol. i. p. 79.

From him prophecies became fashionable, and many of them now remain in manuscript.

*Vaticinium cujusdam viri catholici, canonici de Bridlington, prædicentis futura sibi ostensa, ita incipientis*²⁴:

PROCEMIUM.

Febribus infectus—requies fuerat mihi lectus :
 Vexatus mente—dormivi nocte repentè :
 Noscere futura—facta fuit mihi cura :
 Scribere cum pennis—docuit me scriba perennis,
 Me masticare—jussit librumque vorare.
 Intus erat plenè—scriptus, redolensque amœnè.
 Jussit de bellis—me metrificare novellis.
 Qui sedet in stellis—dat cui vult carmina mellis.
 Si verè scribam—verum credas fore, scribam :
 Scripsero si vanum,—caput est quia non mihi sanum,
 Non mihi detractes,—sed falsa per omnia mactes.
 Nullus deliro—credat pro carmine miro.

Capitulum Secundum.

Hic dicit quod dominus Edwardus (secundus) de Karnarvon in omni bello erit victus, et quod ipse

²⁴ Bodl. MSS. Digby, 89. 186. where are other prophecies : there are other MSS. of this work in the Bodleian, and other places.

fecit decidi plures nobilis regni sui, et etiam cognatos suos, et alios qui loquebantur pro jure regni Angliæ, sicut Comitem Lancastriæ, et alios :

Rex insensatus—est bellis undique stratus :
 Nobilis est natus—qui dicitur infatuatus :
 Nam perdet gentem—regni pro jure loquentem,
 Ac optimates—Nullos reddet sibi grates.
 Perdet cognatos—Pendere sinet veneratos.
 Rex pietatis carens—Christi non fit benè parens.
 Regnans prodetur—qui gentis non miseretur.
 Mors infecta malis—consumet tempora talis,
 Summis contritum—tandem faciet redimitum,
 Sole sagittante—frigido Boreâ remeante.

Ex hirco taurum—gignet redimita per aurum.
 Ex auris aurum—ventis componitur aurum.
 Exiet et rediet firmatus nomine patris
 Ejus, et interiet genitor terebratus in atris.
 Arte suæ matris—regnum rapiet sui patris.
 Funera post fratris—quæret regalia matris.

Capitulum Tertium.

Docet Mores Edwardi de Wyndesore (the third.)

Taurus erit fortis—metuens nil tristia mortis,
 Sobrius et castus—justus, sine crimine fastûs, .

Ad bona non tardus,—audax veluti leopardus.
Semper erit taurus—viridescens utpote laurus.
Fertilis et plenus—nummorum semper egenus.
Agmina vaccarum—defendet vi propriarum.
Hic subjugabit—hostes, reges superabit.
Vix mundi talis—tauri ductor liberalis.
Rex erit et custos—et diliget undique justos.
Temporibus tauri—scutum portabitur auri,
Tunc erit argentum—per terras undique lentum—

Many lines seem much corrupted and are difficult to understand—

When Edward the third first quartered the arms of France with those of England, an epigram was made upon the occasion ²⁵ :

Rex sum regnorum—binâ ratione duorum :
Anglorum regno—sum Rex ego jure paterno :
Matris jure quidem—Francorum nuncupor idem.
Hinc est armorum—variatio facta meorum.

The poet laureate of the same monarch, when he was besieging Philip de Valois in Cambray, who could not be induced to quit the city, made these verses, with which the king was so much pleased that he swore “ by Saint George that they were

²⁵ Camden, p. 305.

valiant verses," and commanded them to be affixed to an arrow, and shot into the city as a challenge²⁶:

Si valeas, venias, Valoys,—depelle timorem,
Non lateas, pateas, maneat—ostende vigorem.

To this I must add a quaint epigram made when Henry the third levied a subsidy, which the rich would not, and the poor could not pay, and therefore it fell upon the middle orders. A back-gammon player will understand it:

Deuce-ace non possunt—at *size-cinque* solvere nolunt,
Est igitur notum—*quater-trey* solvere totum²⁷.

A pleasing kind of poetry was at length invented in stanzas of four lines, of which the three first were not prosodiocal, but the last was from some classical author. The following is the beginning of a poem upon the epicurism and simony of the prelates²⁸:

Missus sum in vineam circa horam nonam :
Suam quisque nititur vendere personam,
Et cum ita cursitent omnes ad coronam,
Semper ego auditor tantum, nunquam ne reponam?

²⁶ Camden.

²⁷ Ibid.

²⁸ *Varia doctorum piorumque virorum de corrupto ecclesiæ statu poemata. Cum præfatione Matthiæ Flacii Illyrici. Basil per Ludovicum Lucium, 1517: the greater part of the poems are in rhyme.*

Quando cibus deficit animalibus brutis,
Mugiendo postulant cibum, spem salutis,
Sed est mihi resonans vocibus acutis
Fistula disparibus septem compacta cicutis.

Jam prorsùs abolevit usus largiendi
Præbendas, altaria video nunc vendi;
Versa est in habitum cupido tenendi,
Tempore crevit amor qui nunc est summus habendi.

Vis Decanus fieri, Præsul, Patriarcha?
Auri multa tibi sit et argenti marcha²⁹.
Tantum habet fidei, teste manu parcâ,
Quantum quisque sua nummorum servet in arcâ.

In quo mundi climate, sub quo cœli signo,
Est Abbas, vel Pontifex, pectore benigno,
Dignus Christi nuptiis, dignus vitæ ligno?
Rara avis in terris, nigroque simillima cygno.

Ut Judæis odio carnes sunt suillæ,
Sic in eis extinctæ sunt virtutum scintillæ.
Hic vacat marsupio, nummo servit ille.
Credite me vobis folium recitare Sybillæ.

Omnes avaritiâ mentibus imbutis
In nummo constituent suæ spem salutis,
Nolunt dici prodigi, rebus dissolutis,
Fallit enim vitium specie virtutis.

²⁹ Marcha, a mark in money.

A Prælati defluunt vitiorum rivi,
 Et tamen pauperibus irascentur Divi ?
 Impletur versiculus illius lascivi,
Quicquid delirant reges plectuntur Achivi.

Vos ergo cùm talia Præsules agatis,
 De futuræ gaudio vitæ desperatis :
 Illudque Lucanium mente pertractatis
Tolle moras, semper nocuit differre paratis.

Quanto plura possidet, quanto plus ditiescit,
 Tanto magis locuples sitit et ardescit.
 Velut hydropicus, qui semper arescit.
Crescit amor nummi quantum ipsa pecunia crescit.

Senes avaritiæ sunt imbuti felle,
 Odor lucri primus dulcior est melle.
 “ Nolle pudicitiam nummos ante velle,”
Hoc dicunt omnes ante alpha et beta puellæ.

In this style a poem was written by Walter Disse, a Carmelite friar of Bordeaux, in 1390, de Scismate :

Heliconis rivulo modicè conspersus,
 Vereor ne pondere sim verborum mersus,
 Sed quia labitur mundus universus,
Incipe Mœnalias mecum mea tibia versus.

Rhythmis dum lascivio, versus dum propino,
 Rodet forsán aliquis dente me canino,
 Quia nec afflatus spiritu divino,
Neque labra prolui fonte caballino.

The Fifteenth and Sixteenth Centuries, etc.

Rhyming poetry, particularly in the hymns of the church, continued in use till the revival of elegant learning, and the reformation.

There is a sort of song, used upon the admission of students in Germany, said to have been written by Luther :

Salvete candidi hospites,
 Conviviumque, sospites,
 Quod apparatu divite
 Hospes paravit sumite.
 Mos est cibum magnatibus
 Condire morionibus :
 Nos, dum jocamur crassiùs,
 Bonis studemus moribus,
 Lignum fricamus horridum,
 Crassum dolamus rusticum,
 Curvum quod est hoc flectimus,
 Crassum quod est deponimus.
 Beatus iste sordidus,
 Altis spectandus cornibus,
 Ut sit novus Scholasticus,
 Providerit de sumptibus.

Interea dum ludicro
 Tempus datis spectaculo,
 Frontem severam ponite,
 Frontem serenam sumite³⁰.

A book entitled *Viola* by Wenceslaus Clemens à Lybeo Monte, contains several hymns and psalms translated into Leonine verse, for the use of protestants. It was printed in 1637, and is dedicated to William Juxon, bishop of London :

PSALM THE SIXTH.

Dum furor ardet diris
 Ignibus, et in iris
 Æstuat avidus,
 Ne, domine polorum,
 Me tot age dolorum
 Plaustra pati fidus—etc.

Ad Jesum crucifixum suspirium auctoris è morbo gravitèr decumbentis—In Horatian metre of the eleventh epode :

Cruci meo suffixe fædo crimine,
 Ah! ne perenni fulmine
 Obrue me, Domine.

³⁰ Moreau Prolegom. p. 41.

Neu me misellum torvus ore despice
 Vultu sed æquo respice,
 Languidulum refice.

Et hoc in æstu, quo ferè contabui,
 Servi, Redemptor, cernui
 Nunc miserere tui !

Audi vocatus tot subacti cladibus :
 Necisque vinctum funibus
 Solve tuis manibus.

In the whole there are thirty-two stanzas. Another poem written at the beginning of the year 1637, is in Horatian iambics, beginning,

Sat lacrimarum ! Jam veni Jesu ! veni !
 Gregi tuoque subveni.
 Atroce quid nos, O misellos, sub cruce
 Relinquis absque te duce ?

As sounder learning, and classical literature, were introduced into Europe in the fifteenth and sixteenth centuries, this kind of verse began to be considered as barbarous, and gave way to the beautiful poetry of the Italian bards. To this change perhaps the colloquy of Erasmus, a dialogue between Thalia and Barbarism, might not a little contribute.

The goddess of barbarism is introduced bestowing her praises upon the seminary of Zwol, in the following characteristic lines :

Zwollenses tales, quod eorum Theutonicales,
Nomen per partes ubicunque probantur et artes,
Et quasi per mundum totum sunt nota rotundum.
Zwollensique solo proferre Latina solo
Discunt clericuli nimium benè verba novelli.

Thalia annihilates her tasteless and ignorant, but conceited rival, by this elegant and satirical reply :

Tale sonant insulsa mihi tua carmina, vates,
Quale sonat silvis vox irrudentis onagri :
Quale boat torvus pecora inter agrestia taurus,
Qualeque testiculis gallus genitalibus orbus
Concinit. Haud vocem humanam, sed dico ferinam,
Hanc celebres laudate viri, et doctissime Florum³¹
Auctor ades ; gratos inserta nitentia flores
Colligito, meritæque coronam nectite divæ.
Urticæ viridi graveolentem junge cicutam,
Talia nam tali debentur præmia vati,
Annue, Barbaries, tuque hanc sine cornua circum
Inter candidulas laurum tibi nectier aures.

³¹ Florum auctor is Floresta, some of whose monkish verses we have given.—This dialogue was written when Erasmus was young, and he did not publish it in his Colloquies, because probably he thought it too severe upon the neighbouring town of Zwol.

When the pure writers of the Augustan age thus first emerged from the dust and cobwebs of the libraries of Germany and Italy, they excited a degree of admiration approaching to idolatry. One extreme usually produces the contrary. Erasmus, who could censure the wretched and corrupt taste of the works which had occupied their place, found it equally necessary, in his dialogue of Ciceronianus, to counter-balance the opposite fashion, which then prevailed, of a too pedantic and confined imitation of the classic writers. When the restoration of Grecian architecture produced an abhorrence of whatever was considered as unclassical in building, the noble edifices in the Gothic style, better adapted perhaps for the purposes of religion than those by which they were displaced, were totally neglected. In the same manner the rhyming verses of the middle ages, though venerable for their antiquity, and not without their peculiar merit and their Gothic beauties, were despised and forgotten. In two instances only have they since obtained notice ; in hymns, and in some modern ludicrous imitations. Most of these rhyming hymns have been consecrated in the magnificent services of the Romish church. In themselves simple, clear, pathetic, or sublime, their effect upon the pious hearers has been rendered irresistible by the charms of music, the elevated compositions of Leo, Pergolesi, and older

masters. Here they still form some of the most affecting parts of a solemn ritual, so well calculated to excite the deepest feelings of devotion, that we may exclaim with the poet Cowper—*O si sic omnia!*

Amongst the innumerable number of them thus retained, we may select as specimens of different styles, not as the best, but as some of the most rhythmical, two truly Roman catholic hymns, one on the Sacrament, the other addressed to the Virgin Mary. To which may be added some others, not peculiar to that church, but accommodated to all pious christians: an historical hymn on the resurrection, a prayer to the Holy Ghost, the celebrated hymn for the dead, to which due justice has been rendered by the elegant taste of Matthias, and is quoted, though imperfectly, in the *Quarterly Review* for July 1828, and the *Stabat Mater*, so well known for the exquisite music which has been adapted to it:

FOR THE DAY OF THE HOLY SACRAMENT.

Pange, lingua, gloriosi³²
 Corporis mysterium,
 Sanguinisque pretiosi,
 Quem in mundi pretium,
 Fructus ventris generosi
 Rex effudit gentium.

³² There is another hymn beginning with the first line.

Nobis datus, nobis natus
 Ex intactâ Virgine,
 Et in mundo conversatus,
 Sparso verbi semine,
 Sui moras incolatus,
 Miro clausit ordine.

In supremæ nocte cœnæ,
 Recumbens cum fratribus,
 Observatâ lege plenè
 Cibis in legalibus,
 Cibum turbæ duodenæ
 Se dat in manibus.

Verbum caro panem verum
 Verbo carnem efficit,
 Fitque sanguis Christi merum.
 Et si sensus deficit,
 Ad firmandum cor sincerum,
 Sola fides sufficit.

Tantum ergo Sacramentum
 Veneremur cernui,
 Et antiquum documentum
 Novo cedat ritui:
 Præstet fides supplementum
 Sensuum defectui.

Genitori, genitoque
 Laus et jubilatio,
 Salus, honor, virtus quoque
 Sit et benedictio:
 Procedenti ab utroque
 Compar sit laudatio ³³. Amen.

TO THE VIRGIN.

Veni, Virgo virginum,
 Veni, lumen cordium,
 Veni, vena veniæ,
 Veni, salus hominum,
 Veni, splendor ordinum
 Cœlestis militiæ.

Consolatrix inclyta,
 Veni, vide, visita
 Certantes in acie.
 Nos rege, nos incita,
 Nos fove, nos excita
 De lacu miseriæ.

Veni, Jesse virgula,
 Veni, rosa primula,
 Rosa carens carie:
 Peccatorum vincula
 Rumpe prece sedulâ
 Præsentis familiæ.

³³ The hymn de Passione Christi by Claudianus Mamertus, begins,

Pange lingua gloriosi—Proelium certaminis.

Plena Virgo gratiâ,
 Reple cordis intima
 Cœlesti temperie.
 O lux beatissima,
 Esto nobis lucida,
 Fulgens sole gloriæ.

Qui nos jungat superis
 Dans nobis in dexteris
 Post spem frui specie :
 Tu benigna diceris,
 Miserere miseris,
 Virgo mater gratiæ. Amen.

HYMN FOR EASTER.

O filii et filiæ,
 Rex cœlestis, Rex gloriæ
 Morte surrexit hodiè. Alleluia—

Et manè primâ sabbati,
 Ad ostium monumenti
 Accesserunt discipuli.

Et Maria Magdalene,
 Et Jacobi, et Salome,
 Venerunt corpus ungere.

In albis sedens angelus
Prædixit mulieribus,
In Galilæa est Dominus.

Et Johannes apostolus
Cucurrit Petro citiùs,
Monumento venit priùs.

Discipulis astantibus,
In medio stetit Christus
Dicens : Pax vobis omnibus.

Ut intellexit Didymus
Quia surrexerat Jesus,
Remansit ferè dubius.

Vide, Thomas, vide latus,
Vide pedes, vide manus,
Noli esse incredulus.

Quando Thomas vidit Christum,
Pedes, manus, latus suum,
Dixit ; Tu es Deus meus.

Beati qui non viderunt,
Et firmitè crediderunt,
Vitam æternam habebunt,

In hoc festo sanctissimo,
Sit laus et jubilatio,
Benedicamus Domino.

Ex quibus nos humillimas
 Devotas atque debitas
 Deo dicamus gratias. Alleluia.

FOR PENTECOST.

Veni, Sancte Spiritus,
 Et emitte cœlitùs
 Lucis tuæ radium :
 Veni, pater pauperum,
 Veni, dator munerum,
 Veni, lumen cordium.

Consolator optime,
 Dulcis hospes animæ,
 Dulce refrigerium,
 In labore requies
 In æstu temperies
 In fletu solatium.

O lux beatissima,
 Reple cordis intima
 Tuorum fidelium.
 Sine tuo numine
 Nihil est in homine,
 Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium,
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Da tuis fidelibus
In te confidentibus
Sacrum septenarium,
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium. Amen.

HYMN FOR THE DEAD.

Dies iræ, dies illa
Solvat sæclum in favillâ,
Teste David cum Sibyllâ.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta strictè discussurus!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Undè mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus ?
Quem patronum rogaturus,
Cùm vix justus sit securus ?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quòd sum causa tuæ viæ,
Ne me perdas illâ die.

Quærens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.

Ingemisco tanquam reus,
Culpâ rubet vultus meus :
Supplici parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
Sed tu, bone, fac benignè,
Ne perenni cremer igne.

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextrâ.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrymosa dies illa
Quâ resurget ex favillâ

Judicandus homo reus.
Huic ergo parce Deus.

Pie Jesu, Domine, Dona eis requiem. Amen.

COMPLAINT TO THE VIRGIN.

Stabat mater dolorosa,
 Juxta crucem lacrymosa,
 Dum pendebat filius :
 Cujus animam gementem,
 Contristantem, et dolentem,
 Pertransivit gladius.

O quam tristis et afflicta
 Fuit illa benedicta,
 Mater unigeniti :
 Quæ mœrebat, et dolebat,
 Et tremebat, cum videbat
 Nati pœnas inclyti.

Quis est homo qui non fleret
 Christi matrem si videret
 In tanto supplicio ?
 Quis posset non contristari
 Piam matrem contemplari
 Dolentem cum filio ?

Pro peccatis suæ gentis
 Vidit Jesum in tormentis,
 Et flagellis subditum :
 Vidit suum dulcem natum :
 Morientem, desolatum,
 Dum emisit spiritum.

Eja, mater, fons amoris,
Me sentire vim doloris
 Fac, ut tecum lugeam.
Fac ut ardeat cor meum,
In amando Christum Deum,
 Ut sibi complaceam.

Sancta mater, istud agas,
Crucifixi fige plagas
 Cordi meo validè :
Tui nati vulnerati,
Jam dignati pro me pati,
 Pœnas mecum divide.

Fac me verè tecum flere,
Crucifixo condolere,
 Donec ego vixero :
Juxta crucem tecum stare,
Te libentèr sociare
 In planctu desidero.

Virgo virginum præclara,
Mihi jam non sis amara
 Fac me tecum plangere :
Fac ut portem Christi mortem,
Passionis ejus sortem,
 Et plagas recolere.

Fac me plagis vulnerari,
 Cruce hâc inebriari,
 Ob amorem filii:
 Inflammatus et accensus
 Per te, Virgo, sim defensus
 In die judicii.

Fac me cruce custodiri,
 Morte Christi præmuniri,
 Confoveri gratiâ:
 Quando corpus morietur,
 Fac ut animæ donetur
 Paradisi gloria. Amen.

As to the *ludicrous style*, amongst their vagaries the Macaronic poets never introduced rhyme, which would nevertheless have, undoubtedly, added to the humour of their fantastic poetry³⁴. But some modern writers have revived the recollection of this species of composition in some playful pieces, in manner resembling that of Walter de Mapes, rather than that of Saint Ambrose. I may refer the reader, though I shall not quote them, to the dissolute but witty imitations of the monkish verse in the works of Hall Stephenson, in the inscriptions for-

³⁴ See Martini Coccaii, Zanitonella, Phantasiæ Macaronicæ, and Moschea, Antonius Arena, Drummond's Polemo-Middinia, and the other Macaronic writers.

merly in the hermitage in Stow gardens, by the author of Leonidas, and in the humorous paraphrase of the Morgante Maggiore, called the Monks and Giants.

I have now, as I proposed, deduced the history of rhyming Latin poetry, from its earliest appearance to its final declension, and have given specimens of various rhyming poets, who flourished during a period of thirteen hundred years. I do not profess to have formed a complete catalogue of them: the curiosity of antiquaries may probably discover many more than I have quoted, amongst the manuscripts and scarce printed books of public libraries. Neither can I always vouch for the perfect accuracy of the dates which I have assigned to many of the poems, or to the age of their authors: it was not my intention to enter into dull discussions upon these points. I have stated them in most cases upon what I thought the best authorities, and in others upon what appeared to be the most probable conjectures.

As to the merits of the poems every reader will judge for himself. The severe classical critic will condemn them *in toto*; but they who trust to their own unprejudiced feelings, if they do not find the chaster excellences of Horace or Virgil, will discover other and peculiar beauties, an antique simplicity, an abundance of Gothic ornament, genuine wit and playfulness of imagination in the lesser pieces, and often a high degree of sublimity in the more serious.

It must be admitted, that from the corrupt state of the Latinity of the middle ages, from the depredations of time, and the blunders of transcribers and printers, many passages in these poems are obscure, ungrammatical, and difficult to construe. Of these a correcter, or, at least, a more readable text, might have been produced by the ingenuity of a Bentley ; but, in most cases, under the want of a variety of manuscripts or printed editions, to supply different readings, I have not had the presumption to disturb the sacred rust of antiquity by conjectural emendations. The reader is, however, desired to correct some errata contained below, many of which are to be found in the originals ; but, being evidently errors, I have ventured to correct them.

Page 28, l. 5, for Ita read Ira.

35, l. 7, for dierem read dierum.

39, last line but two, for viperem read vipereum.

41, last line but six, for desini read desine.

43, l. 2, for Hic read Hæc.

45, l. 8, for linguâ gloriosâ read lingua gloriosi.

48, last line, for lubriæ read lubricæ.

49, l. 9, for His read Hic.

51, l. 19, for vento read venti.

62, l. 6, for promeserunt read promiserunt.

68, l. 14, for meritricem read meretricem.

69, l. 9, for cistunæ read cisternæ.

71, l. 17, for suggesti read suggestus.

— last line but six, for laquens read laqueans.

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